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NATION'S ORGANISTS HOLD CONVENTION IN PHILADELPHIA

Mayor of City and Prominent Officials Extend Welcome to Visiting Musicians—Week's Notable Events Include Conferences, Recitals and Contests—“Modernism” in Church Music Discussed—Banquets Are Features—Reginald McAll Elected President and St. Louis Chosen for Next Meeting—T. F. H. Candlyn Awarded Prize for Composition—American Works by Sowerby, Borowski, DeLamarter, Maitland and Russell Given

PHILADELPHIA, Sept. 4.—The nineteenth annual convention of the National Association of Organists brought to the Sesquicentennial city, during the several sessions of an all-week gathering, some of the nation's most prominent masters at the console and the younger men and women, the leaders of tomorrow. At the opening sessions in the Elks' Hall on Monday night, between 200 and 300 were registered at an informal meeting. Important conferences, contests and musical programs were features of the convention. Mayor Kendrick welcomed the delegates on Tuesday morning in Greek Hall, of the Wanamaker store. Addresses were made by Dr. Herbert Tilly, president of the Philadelphia Music League, representing the Pennsylvania chapter of the American Guild of Organists, Dr. John McE. Ward, representing the American Organ Players' Club, Edmund Wanamaker and Henry S. Fry, organist of Saint Clement's Church, of Philadelphia, president of the organization.

T. Frederick H. Candlyn, of Albany, N. Y., was awarded the \$500 offered by the Austin Organ Company, and the Audsley Medal, established in memory of the late Dr. George Ashdown Audsley, of Bloomington, N. J., for the prize composition of the year, which was played at the session held in the Church of the New Jerusalem. Caspar Koch, of Pittsburgh, and George W. Stanley, Jr., a senior at Brown University, were awarded first and second prizes for papers submitted on organ construction.

The election of officers came on Friday in the session at Greek Hall. Reginald McAll, New York, was chosen president.

Other officers elected were: Henry S. Fry, organist of St. Clement's Church, this city, first vice-president; T. Terius Noble, second vice-president; Roland Diggle, third vice-president; Willard Irving Nevins, secretary and director of publicity; Robert Morris Treadwell, treasurer; John W. Norton, chairman of the Executive Committee; Alfred Hollins, chairman of the Honorary Membership Committee.

The following members of the executive committee were elected: Hugh Potter, Carl McKinley, Clarence Dickinson, Oscar E. Schminke, Mrs. Bruce S.

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THE ELSHUCO TRIO

Which Will Fulfill One of Its Most Active Seasons in Country-Wide Engagements. Its Members Are William Kroll, Violinist; Willem Willeke, Cellist, and Aurelio Giorni, Pianist. (See Page 26)

Children's Crusade for Endowment

Hundreds of Thousands of Boys and Girls to Be Enlisted by Junior Clubs of National Federation to Complete MacDowell Fund and Preserve Peterboro Heritage

A “CHILDREN'S CRUSADE,” in which hundreds of thousands of boys and girls are to be enlisted in a country-wide drive for the preservation of the log cabin studio and last resting place, in Peterboro, N. H., of Edward MacDowell, is announced by Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs.

This campaign, to be nationwide in character, will complete the \$300,000 endowment fund begun two years ago and carried on under varying auspices since that time.

The “Crusade” will be made under the auspices of the National Junior Department of the Federation, with Julia Williams of Merchantville, N. J., as chairman, and Nan Stevens of Atlanta, as Senior Club chairman. Thus the Juniors will be affiliated with the ap-

proximate 200,000 club members who compose the several thousand clubs of the National Federation.

Junior Club members are planning to give five cents each as their nominal contribution to the cause, Mrs. Kelley announced, and benefits in which concerts of MacDowell's music will figure will be an important feature. The Senior Clubs will work along similar lines, lending assistance in every possible way.

The culmination of these combined efforts will have a dramatic materialization when the completed fund is presented to the composer's widow at the next Biennial of the Federation, in Chicago, from April 16 to 23. On the occasion of the presentation, banners will be unfurled bearing the names of every child who has contributed.

“It is the duty and the privilege of the American people to preserve this heritage of American Art,” Mrs. Kelley said Wednesday, in announcing the “Children's Crusade.”

MASCAGNI VISIT TO AMERICA OFF, GALLO ANNOUNCES

Composer Declines to Fulfill Contract, Says Impresario—Not to Conduct American Première of “Piccolo Marat” with San Carlo Company, as Scheduled—Gallo States Mascagni Would Not See His Italian Agents or Give Reason for Change of Mind—Full Preparations for Guest Appearances with Company Had Been Made and Every Demand of Composer Met, Says Manager—Mascagni Statement Denies Contract.

NEW YORK will be obliged to forego its promised glimpse of Pietro Mascagni at the conductor's desk this month as guest leader in several of his operas, including the novelty “Il Piccolo Marat.” According to a statement issued from the offices of Fortune Gallo, impresario of the San Carlo Opera Company, who had arranged to bring the composer to America, definite word has been received by this manager that Mascagni has refused to fill the terms of his contract with Mr. Gallo, and will not come to the United States to conduct.

According to a statement made from Mr. Gallo's offices, the composer has given no reason for his refusal and declines to see Mr. Gallo's agents, after having given his written assurance that he would arrive in New York to open the San Carlo's annual season at the Century Theater next Monday night.

“When Mascagni failed to sail aboard the steamship Duilio on Aug. 28,” the statement continues, “and on which Mr. Gallo had reserved a suite for the composer, the impresario instructed his Italian agents to learn the cause of Mascagni's failure to sail. After several days, in fact, a week of trying to find the composer, they were met with the statement that Mascagni had decided not to go to the United States, and that was all he would say.

“At least two weeks prior to the date on which Mascagni and his wife were to have sailed on the Duilio, the entire arrangement was definitely closed and accepted by both the composer and the impresario. The sum of \$8,000 had been cabled to the impresario's Italian agent, to be given as advance payment to the composer when he embarked on the Duilio. Mr. Gallo had met every demand imposed by the composer, even to the matter of guaranteeing Mascagni against any sort of personal attachment or legal difficulty which might arise here over his debts and other troubles which he incurred on the occasion of his visit here in 1902. Having accepted in detail, Mr. Gallo naturally expected Mascagni to arrive on schedule.

“When word was received that Mascagni was not on board ship, the cables were kept busy with messages between Mr. Gallo and his agents. Then, because it was seen that it would be impossible to give Mascagni sufficient rehearsal time with the orchestra and company before

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GALA BILL BRINGS RAVINIA'S SEASON TO BRILLIANT END

Fifteenth Summer of Opera at North Shore Resort Closes with Labor Day Offering of Scenes from "Lohengrin" and "Manon Lescaut"—"La Navarraise" Is Final Novelty of Year, with Ina Bour-skaya, Mario Chamlee, Léon Rothier and Others—Clos-ing Week Brings Composite Bill of Acts from "Manon," "Aida" and "Three Kings"—Wagner Opera Given on Anniversary of Weimar Première.

CHICAGO, Sept. 7.—The fifteenth season of Ravinia Opera ended in a blaze of brilliance last night, when a huge Labor Day audience listened to a gala bill consisting of Acts Two and Three from Puccini's "Manon Lescaut," and the two final scenes from "Lohengrin." A similar gala bill, consisting of the San Sulpice Scene from Massenet's "Manon," the Nile Scene from "Aida" and the second act of "L'Amore dei Tre Re" had been heard by a very large audience on the preceding Friday evening.

The last week's single novelty was Massenet's "La Navarraise," sung Saturday evening by Ina Bour-skaya, Mario Chamlee, Léon Rothier and others, in a bill upon which "Pagliacci" was also given. A further item of interest in a spectacular closing week was the special Monday night performance of "Lohengrin," in commemoration of the seventy-sixth anniversary of the opera's first performance at Weimer.

Season's Novelties

The season has been one of the finest Chicago has ever heard. The répertoire, consisting of twenty-nine operas given at sixty-six performances, has been of sustained interest and has included many unusual works, such as "La Vida Breve" (heard for a fourth time this season on Thursday night), "Madame Sans-Gêne" (repeated Sunday night, Aug. 29), "Don Pasquale," "Fra Diavolo" and some other works, which, while not new, are so infrequently heard here that they possess a striking degree of novelty.

A most powerful appeal has been exercised upon music lovers of Chicago and its several north shore suburbs by the admirable company which Louis Eckstein, director, has developed during Ravinia's unique existence. Though many rôles have been interchanged between leading singers, the company is in reality a small one, and this condition naturally serves to stimulate each artist to advance his or her best effort.

Lucrezia Bori and Giovanni Martinelli have been with the company now long enough to have established fully their sway over the public. Elisabeth Rethberg has been with the company only two seasons, but her ripening powers and the exquisite beauty of her singing have won her immediate acclaim this summer, after an absence of several seasons. Alice Gentle has always been a favorite at Ravinia and her return was the occasion of much pleasure to a loyal following. Florence Macbeth, too, is familiar to all Ravinia patrons and is very popular. Luella Melius, who made such a memorable début at the Auditorium last season, was effusively greeted at Ravinia this summer and proved herself able to maintain the popular interest which was roused to notable pitch when she first sang in opera here.

Of the tenors, Mr. Chamlee is highly valued. Edward Johnson, though new to the company this summer, is well known to Chicagoans. His successes here, however, have never been so great as they were at Ravinia this summer.

Ina Bour-skaya is able to arouse the interest of all her local audiences, and

Bori to Sing in "Mignon" at Metropolitan

WHEN the Mauretania pushed its nose out into New York's harbor one midnight last week, it carried Lucrezia Bori off for a five weeks' vacation after a strenuous summer season at Ravinia Park. "I'll be back the twentieth of October," she told MUSICAL AMERICA's representative, still a little breathless from the race from the train to the boat. "Then there is a concert tour, my, such a long one! then the Metropolitan again in January. And a new rôle? Oh, yes, *Mignon* this year."

her art has grown noticeably in variety and eloquence. She and Ada Paggi have shared the mezzo-soprano rôles to the pleasure of the Ravinia patronage. The two leading baritones, Mario Basiola and Giuseppe Danise, are eminently satisfactory. Léon Rothier and Virgilio Lazzari have upheld the burden of the bass répertoire with mature artistry, and Vittorio Trevisan has been, of course, incomparable in buffo rôles. Other members of the company have included José Mojica, the young tenor new to Ravinia this season, who has sung a variety of rôles; Louis D'Angelo, the Ravinia veteran, who has been of great service; Margery Maxwell, who has proved herself well-nigh indispensable, and Helen Freund, the charming young coloratura, who has been an object of much praise; Desiré Defrère, a widely-experienced baritone; Philine Falco and Anna Correnti, all of whom have entered into the spirit of a company which is marked by as much harmonious friendliness as it is by artistic excellence.

Gennaro Papi and Louis Hasselmans, the conductors, have exceeded their achievements of past summers. Eric DeLamarter has wisely conducted the Ravinia concert schedule of twenty programs, and Wilfrid Pelletier, who has

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SAN CARLO CHANGES OPENING SCHEDULES

"Carmen" Named for First Evening—Chicago Guests Among Newcomers

Fortune Gallo, impresario of the San Carlo Opera Company, announces a change in the program of operas for the first week of the season opening at the Century Theater, New York, on Sept. 13. The revised répertoire for the week is as follows:

Monday: "Carmen," with Lorna Doone Jaxson of the Chicago Civic Opera; Lois Johnston, Franco Tafuro, Gino Lulli, Andrea Mongelli, and the San Carlo Ballet.

Tuesday: "Aida," with Clara Jacobo, Coe Glade, Ismaele Voltolini, Lorenzo Conati, Andrea Mongelli, and the Ballet.

Wednesday evening: "Rigoletto," with Consuelo Escobar, Bernice Schalker, and Messrs. Tafuro, Lulli and Mongelli.

Thursday: "La Bohème," with Bianca Saroya, Lois Johnston, Dimitri Onofrei, and Messrs. Conati and Mongelli.

Friday: "Cavalleria Rusticana," with Mmes. Jacobo and Schalker, Messrs. Tafuro and Interrante, followed by "Pagliacci," with Mme. Johnston and Messrs. Voltolini and Lulli.

Saturday matinée: "Madama Butter-fly," with Haru Onuki, Miss Schalker and Messrs. Onofrei, Conati and Mongelli.

Saturday evening: "Il Trovatore," with Mme. Saroya, Devora Nadworney, and Messrs. Voltolini, Interrante and Mongelli, and the Ballet.

The conductor for the week will be Carlo Peroni. This first week will witness the débuts in this city of Mmes. Jaxson and Nadworney, of the Chicago Civic Opera, as guest artists; and of Miss Glade and Miss Johnston, and of Messrs. Lulli, Voltolini, Conati and Mongelli.

Mr. Gallo has announced the complete personnel list of his San Carlo organization for the 1926-27 season. Thirteen of his principal artists are Americans—or nearly fifty per cent of his entire list of leading singers. The company is considerably larger than in previous years, and also will have for the first time its own San Carlo Grand Opera Ballet, headed by Maria Yruieva and Vechslav Swoboda, from the Moscow Art organization in Russia. This will likewise be the last season the San Carlo will be without its

Stock Honors Thomas at Sesqui

Chicago Conductor Heard in Exposition Début and in Program Reminiscent of the Efforts of His Predecessor in Educating Public Fifty Years Ago

PHILADELPHIA, Sept. 4.—The Philadelphia Orchestra, Frederick Stock, guest conductor, gave a memorial concert in honor of Theodore Thomas and his services for the Centennial of 1876 in the Auditorium of the Sesquicentennial on Thursday evening, Sept. 2. The program was as follows:

Overture, "Mignon".....	Thomas
Symphony No. 5.....	Beethoven
"Hungarian" Rhapsody No. 2.....	Liszt
Serenade.....	Schubert
"Träumerle".....	Schumann
Waltz, "Blue Danube".....	Strauss
"Rakoczy" March.....	Berlioz
Overture, "Die Meistersinger".....	Wagner

A large audience assembled for this occasion, designed to recall the Centennial Exposition of fifty years ago and especially the extremely experimental concerts presented by Theodore Thomas in his gallant and, eventually, successful efforts to guide and inform the musical taste of America.

As it happened, there were catastrophic sequences to his directorship of music at the exposition of 1876. The Thomas musical evening series, given in a special hall on the grounds of the mansion formerly occupied by Edwin Forrest, the actor, failed through lack of public support. Mr. Thomas was sold out by the sheriff, and even his scores and musical instruments were seized.

Heroic efforts on the part of Mrs. E. D. Gillespie, a direct descendant of Benjamin Franklin, resulted in a partial recovery, when a Thomas concert series was presented in the autumn of 1876 in the Academy of Music. Mrs. Gillespie was at the head of the Women's Committee which labored energeti-

cally to give musical prestige to the Centennial.

In the pioneering days, Mr. Thomas was extremely cautious in the composition of musical fare submitted to the public. Often he encouraged the public with a performance of the easily comprehended "Träumerle," with his own orchestration, and trusted to the incitation of an amenable mood in toleration of more substantial works infiltrated through his programs. It is a far cry from such trail blazing to the now accessible routes of the public's musical mind.

Mr. Stock's program was decidedly typical of Centennial music. The "Meistersinger" Overture was interpolated for good measure. The conductor of the orchestra which is the direct successor of the Thomas organization displayed his authority and sound musicianship in admirable readings of the familiar numbers. The occasion marked his second appearance with the Philadelphia Orchestra.

Following the intermission, Mr. Stock spoke briefly of the memorable accomplishments of Theodore Thomas for the advancement of music and musical taste in the United States. Mrs. Thomas was then introduced to the audience, which remained standing until she had taken her place at the speaker's stand. The widow of the distinguished musician discussed her husband's lasting work as musical missionary and cultural envoy, and referred especially to "Träumerle" and the Fifth Symphony, frequent components of her husband's programs, as "the cornerstones of American orchestral music."

She described how Mr. Thomas had constantly used "Träumerle" as an educational number and how he had doled out the symphony movement by movement until audiences were capable of digesting the entire work. She also paid a tribute to Mr. Stock for his notable direction of the Chicago Orchestra upon the Thomas fundamentals.

The interesting and unusual concert was arranged by the Women's Committee of the Philadelphia Orchestra in conjunction with the Sesquicentennial Music Committee.

The Philadelphia Orchestra, with Mr. Stock as guest conductor, Ernest Hutchison, pianist, was heard in the Auditorium of the Sesquicentennial on Tuesday evening, Aug. 31. The program was as follows:

"In the Spring".....	Goldmark
Nocturnes, "Nuages" and "Fêtes".....	Delsarte
"Rhenish" Symphony (Transcribed for Modern Orchestra by Frederick Stock).....	Schumann
Concerto No. 1 for Piano.....	Tchaikovsky

Mr. Stock's first appearance with the Philadelphia Orchestra acquired compelling musical interest through this conductor's resourceful re-orchestration of a Schumann work whose instrumentation, in its numerous weaknesses, has militated against recognition of its melodic and romantic beauties. The experiment was not without risk, and it must be confessed that at times the new orchestral coloring savored decidedly more of Richard Wagner than of an "improved" Schumann. The net result, however, was impressive and effective, provided that the whole theory of doctoring masterpieces be acceptable.

Mr. Stock's erudition and musicianship were repeatedly displayed in the delicate and trying task which he had assigned himself. About twelve instruments, most of them, however, familiar in Schumann's time, were added to the orchestra. The first and last movements were particularly infused with a new brilliancy. The Schumannnesque spirit was, however, perhaps best displayed in the third movement, which is only slightly changed, and in the fourth movement ("Cologne Cathedral"), where much more editing appears. Mr. Stock has obviously labored to preserve the Schumann poetry and the Schumann feeling for romance. His direction of the elaborately revised work was notable both in detail and in cumulative effect.

Mr. Hutchison gave a glowing and fluent performance of the charming Tchaikovsky concerto—altogether a polished interpretation.

H. T. CRAVEN.

Musical Cross-currents Make Interesting Scene in Vienna

Former Imperial City Carries on Tradition of Noted Figures of Past—Several Generations of Composers Form Connecting Link with Days of Brahms and Mahler—Radical Tendencies of Schönberg and Others Found Side by Side with More Conservative Styles—Younger School Experiments with Atonalism and Similar Iconoclastic Doctrines

By DR. PAUL STEFAN

VIENNA, Aug. 28.—There is now much discussion everywhere concerning the present-day composers of Vienna. And this is a good thing, for it shows that the politically and economically hard-pressed capital of Austria is today considered, as in the past, a musical city of the first rank.

Perhaps this musical center in the past centuries and decades did not produce of itself such great geniuses of music, although as a genuine racial "melting-pot" it was well adapted for this task. But much more through the brilliance of its court, the magic of its scenery, the hospitality of its people, the pleasant Viennese life, and especially through sheer tradition, it always drew musicians from other countries, who settled in the city.

Thus it happens that, among the famed Viennese classic figures, only one, Franz Schubert, was himself born here, and even his father was not a born Viennese, but emigrated to this city from Schleswig. During the whole Nineteenth Century noted composers followed the examples of Mozart and Beethoven, for longer or shorter periods becoming Viennese dwellers.

Almost in the same way it turned out with Brahms, who by nature was strongly opposed to the easy-going habits of this city. Bruckner, also, through his entire life, remained by nature foreign to local ways. After them came Mahler, likewise not a born Viennese, yet inspired by the city and feeling at home here. And upon his period follows immediately the Vienna of today.

Like a messenger from a distant time there dwells in this present world of the city Robert Fuchs, an estimable composer of great technical knowledge and experience, the teacher of a whole younger generation. Zemlinsky was his pupil, as were Erich Wolfgang Korngold; the symphonic composer, Karl Weigl; the song-writer and accompanist, Franz Mittler; Egon Kornauth, who as composer of excellent chamber music, many songs and instrumental pieces has achieved wide recognition while still in his youth. Other pupils of Robert Fuchs are Egon Lustgarten and Hugo Kauder, both composers who have followed their own spiritual and philosophical trend.

Somewhat younger than Fuchs is the musical scholar Eusebius Mandyczewsky, among whose pupils is the young opera composer Hans Gál, whose name has come into prominence in recent years. A theorist and expert of the older generation is Richard Stöhr, who has trained numerous pupils. Carl Lafite belongs to his school, as do also the



COMPOSERS REPRESENTING TWO GENERATIONS IN VIENNA

Upper Row, Left to Right, Arnold Schönberg, Whose Influence Both as Composer and Teacher Has Been Most Strongly Felt; Franz Schreker Prominent as Opera Composer; the Late Karl Horwitz, Pupil of Schönberg; Lower Row, Left to Right, Robert Fuchs, Teacher of a Generation of Geniuses; Alois Hába, Czech Composer, Quarter-tone Convert; Paul A. Pisk, Schönberg Disciple, Whose Efforts Are Varied

pianist, Guido Peters, and Josef Reiter, who is very versatile, being active also as opera composer. This transitional generation possessed two lyric writers of note, Theodor Streicher and the late Erich Wolff.

An Educational Leader

The present leader in the education of the younger musical Vienna is Josef Marx, who is well known as composer of songs and instrumental works. He is the Rector of the state-supported Academy of Music and Dramatic Art, which has retained the rank of a *Hochschule* and is thus considered on a par with a University.

Marx is in full sympathy with the collective productions of the present, which he analyzes with the authority of a scientifically trained musician and makes available for his pupils' benefit. The Academy of Music has reached an especially high standard under his direction.

As composer, Marx is turning more and more to the larger forms, as exemplified in his Piano Concerto, "Autumn" Symphony and Symphonic Nocturnes, without ever belying his lyrical gifts.

One can also speak of a contemporary Austrian school of opera composers. The older generation is represented by Felix Weingartner and Wilhelm Kienzl, the latter well-known as composer of "Der Evangelimann." He is an excellent literary man and recently published his Memoirs, shortly before his seventieth birthday anniversary. He has also written in especially interesting style of the period succeeding Wagner.

Somewhat younger is Julius Bittner, who has a considerable reputation in Germany and Austria as a composer of numerous operas in the folk-style. Also to be prominently named among the Viennese opera composers in this connection are Franz Schreker and his

pupil, Wilhelm Grosz; Zemlinsky, Korngold and Hans Gál.

Of all these, Franz Schreker is, perhaps, most prominent in German-speaking countries. He writes his own opera books with much skill; these always concern the phenomenon of ecstatic love, between which and cosmic world-events he seeks to effect a connecting link. As musician he follows in the steps of Wagner, but in spite of strong French influences, he has evolved a welcome individuality. Schreker, active for a long period as teacher in Vienna, is now the head of the State High School for Music in Berlin, the largest and most progressive among such institutions in Central Europe.

Schreker's Gifted Pupils

In Vienna Schreker has had several very gifted pupils, who have latterly found recognition as composers in their own right. They have for the most part developed much more radical tendencies than their teacher. Only Josef Rosenstock, now general music director in Darmstadt, and Wilhelm Grosz, composer of operas, piano and instrumental works, have kept steadfastly to the path laid out by their teacher.

Felix Petyrek, after a period in which he energetically pursued various extreme tendencies, has lately returned to an expression of an earnest and considerable talent. Ernst Kanitz became known in a hearing at one of the Salzburg Festivals. The Czech composer, Alois Hába, similarly for years a pupil of Schreker in Vienna and Berlin, has completely gone over in his composition to the theory of quarter-tones, the practical demonstration of which he undertakes in every sphere.

Alexander von Zemlinsky was active for many years in Vienna as a conductor of operettas; then successively entered the organizations of the new

Vienna Volksoper and afterward the former Court Opera of Mahler's régime, but has now for some time been a conductor in the German Opera House at Prague. He is an eminent musician, an excellent conductor, but as a composer of chamber music, symphonic works and several operas unfortunately is not so well known as the merit and formal excellence of these works deserve.

After Robert Fuchs, Zemlinsky also instructed the young Erich Korngold, who even in his prodigy days roused the

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Felix Weingartner, Who Exemplifies the Elder Generation and the More Conservative School in Viennese Music



Alban Berg, Pupil of Schönberg, Who Represents the "Left" Wing of Young Austrian Composers, with His Opera, "Wozzeck"

Conductorial Staff Lends Glory to Series in Hollywood Bowl

LOS ANGELES, Sept. 4.—The fifth gala season in Hollywood Bowl came to a triumphant close on the evening of Aug. 28. Ideal weather conditions, combined with a popular flavor of the programs and the realization of the fact that the season was nearing its close, gave a sudden spurt to public interest and brought out record attendances during the week. The popular esteem in which Hollywood Bowl patrons hold Alfred Hertz, guest conductor during the closing fortnight of the series, was manifest in each of the four programs of the last week. Richard Bonelli, baritone of

ago, his success with his audience was immediate, even though he might have offered something more alluring than the much-sung "Eri tu" and "Pagliacci" Prologue. Possessing a good stage presence, the baritone showed the results of his operatic successes abroad in the breadth and style with which he delivered his arias. His voice is a good one, rather "dark" in timbre and not overly brilliant, but capable of sustaining the higher tones effectively. The audience was much impressed by his singing, and while respecting the request that there be no encores after the first aria, they demanded three after the Prologue.

The orchestra was in fine fettle, play-

the series, opened with the Overture to "The Merry Wives of Windsor," after which Schubert's "Unfinished" Symphony was played by request. There was also the ballet suite from "Le Cid," "Caprice Italien" by Tchaikovsky, and a Wagner excerpt.

Thus the fifth Hollywood Bowl season passed into history. Beginning the season on July 6 with a promise that the series would be the most elaborate ever offered, the board of directors of the Bowl Association amply kept its word. The "new" Bowl, displaying \$185,000 worth of permanent improvements, attracted many new patrons through its 20,000 new seats and commodious new stage. It is estimated that the attend-

stand music but "knows what he likes." Many of the standard symphonies and larger works were played, as well as the more familiar overtures and excerpts. Of the total number, fifty-seven compositions were heard in the Bowl for the first time. Sixteen were new to Los Angeles, ten were heard for the first time on the Pacific Coast, and five for the first time in America. Two works, Oberhoffer's "March of Homage," dedicated to the Bowl, and Lucile Crews March's Pulitzer Prize composition, were heard for the first time anywhere.

Cost of Concerts

The cost of maintaining the concerts forms an interesting item in the résumé



GALAXY OF INTERNATIONAL LEADERS WHO CONTRIBUTED TO BRILLIANT LOS ANGELES' SEASON

the Chicago Civic Opera, who is to appear with the Los Angeles Opera Association next month, was the soloist on Thursday night, when he was applauded by nearly 20,000 persons—the largest audience of the regular series.

The program on Tuesday night, less popular than those after it, nevertheless had its followers. Only three numbers were listed: Brahms' Third Symphony, Saint Saëns' Prelude, "The Deluge," and "Death and Transfiguration" by Strauss. If the first work remained somewhat inexplicable to many of those present, it simply meant that they were not familiar with the Brahms masterpiece, for Mr. Hertz and his orchestra gave it a most creditable performance. The Saint-Saëns number was an obvious relief and gave Sylvain Noack an opportunity for some delightful violin playing in his concertmaster's chair and brought him merited recognition. The Strauss number seemed to find the players in a less happy frame, doubtlessly caused by the steady stream of early departures.

Thursday night proved to be the gala occasion of the week, although more engaging programs have been offered during the season. Almost 20,000 persons crowded the Bowl for Dvorak's "New World" Symphony and to hear Mr. Bonelli. A perfect night, many disdained seats on the more conventional benches and strewed themselves on the hillsides, giving a festive air to the occasion. Whether or not the vast throng was attracted by the soloist, who was a church soloist here some fifteen years

ing the familiar Dvorak work in a reverent spirit. The Scherzo and the final movement were played with a verve and abandon that seemed to move the great audience, causing it to recall the conductor several times and give loud cheers to the players, who were twice beckoned to rise. The Overture to the "Bartered Bride" and the "Peer Gynt" Suite were the other works proffered by the orchestra, and each was beautifully played.

The First "Jupiter"

Friday night witnessed the first performance at the Bowl of Mozart's "Jupiter" Symphony, which followed Sir Henry Wood's arrangement of Bach works into a suite for full orchestra, in the first half of the program. The pure melodies of Mozart seem to find their affinity in the unconfined spaces of the out-of-doors, where the fancy is free to follow the master in his imaginative flights. The strings, which form one of the strongest sections in the Los Angeles Philharmonic, sounded particularly well on this occasion. The violinists also took full advantage of another opportunity offered them, in Boccherini's Minuet, which came very near being redemande. There were also "Francesca da Rimini" Fantasy by Tchaikovsky, Irish Tune from County Derry, "Would God I Were the Tender Apple Blossom," by Grainger; "In the Village," by Ippolitoff-Ivanoff, and Chabrier's rhythmically maddening "España."

The final program of the week, and of

ance totaled some 75,000 persons more than last year's aggregate.

Eichheim Conducts

Of the conductors, two were new to Bowl audiences. Henry Eichheim, composer, who makes his home in Santa Barbara, was heard in a single concert on Aug. 7, when one of his own compositions was the featured attraction. Eugene Goossens, the other new leader, made such an outstanding success that he has been engaged for two weeks next summer. The remainder of the season was divided among favorites from other years, including Emil Oberhoffer, Sir Henry Wood and Alfred Hertz, each of whom conducted for two weeks, and Willem van Hoogstraten, who came for only three concerts.

The soloists averaged one a week, the honors going to two pianists, five vocalists and one dancer. Esther Dale, making her first visit to the Coast, was an outstanding singer, although Jerome Swinford, Marcella Craft, Rafaelo Diaz and Richard Bonelli achieved notable successes. E. Robert Schmitz and Germaine Schnitzer were the pianists, each thrilling large audiences by their supravocal art. Maude Allan provided the novelty in the solo list, dancing the "Pathetic" Symphony and the "Blue Danube" Waltz, and drawing one of the largest audiences of the season.

In the matter of programs, there was much for both the sophisticated musician and for the layman who doesn't understand

of the season. Aside from the eight members of the board of directors, the general chairman and the 128 members of the summer concert committee, and many others, have given of their services to the Bowl; the necessary payroll has averaged more than \$12,500 a week. This amount covers salaries paid to players, conductors, soloists, office assistants, ushers, ticket takers and auto-parking men.

Aside from the symphony concerts, the Bowl was leased to private managements for other attractions, including two performances of "Shanewis" and "Schéhérazade," given as a double bill; a Negro choir contest, a concert by the Mormon Temple Choir and Adolph Tandler's Little Symphony in a "California Night of Music." Drama will have its advent in the Bowl on the evenings of Sept. 17 and 18, when "Julius Cæsar" will have two performances.

Plans for next season are already being formulated, and will include the organization of an auditions board, with music committee of the Bowl for a nucleus. A series of auditions, on the order of those held in New York by the National Music League and the Stadium Committee, will be held before the beginning of next year's concerts, to give resident artists and young and unknown musicians of marked talent an opportunity to be heard. From the group there will be selected one vocalist and one instrumentalist who will appear on a Bowl program next season.

HAL DAVIDSON CRAIN.

Gatti-Casazza Contributes to Verdi Home

MILAN, Aug. 15.—A munificent gift of 25,000 lire has been made to the Casa di Risposo dei Musicisti in Milan by Giulio Gatti-Casazza, general director of the Metropolitan Opera in New York. This is one of a series of such donations made by the impresario to the institution, which was founded by Giuseppe Verdi. The gift was intended as a memorial to the composer on the twenty-fifth anniversary of his death.

Milhaud to Visit America This Year

Darius Milhaud will make a visit to the United States in the coming season, according to advices published in a Paris newspaper. The composer's visit was previously rumored, but has now been confirmed. Milhaud will probably appear in concerts of his works.

SANGERBUNDS MEET IN BROTHERLY CITY

Convention Brings Concerts by Massed Choruses and Soloist

By W. R. Murphy

PHILADELPHIA, Sept. 5.—The Arbeiter Sangerbund of the Northeastern States returned to the city of its birth for its annual convention this week-end. The United Workmen Singers, as it is sometimes called, was organized here in 1892 and held its last local meeting twenty-four years ago.

The opening concert was given in the Metropolitan Opera House on Friday evening, when the county commissioner, Harry Kuenzel, who acted for Mayor Kendrick, welcomed the several thousand delegates. Herman Fuld, general chairman of the Sangerfest, spoke.

The program opened an hour late owing to delayed trains bringing in competing societies. The first number was the Schumann Piano Quintet, played

by Johannes Kramers and the Ben Stad String Quartet including Ben Stad, A. Coccozza, L. Epstein and Alfred Lenhardt. It was played with beautiful tone and splendid ensemble.

Mr. Kramers then conducted a "Festgruss" music by A. Bueschel, to words by Mr. Fuld, and choruses for the Damenchor and the Männerchor, of this city.

In the second half of the program choruses were sung by the visitors from Hudson County, N. J., conducted by Gustav Sonnen; from Brooklyn, conducted by Max Muhlert; from Passaic County, N. J., conducted by Alwin Seligmueller; from New York, conducted by Otto Suess; from Connecticut, conducted by John Keller, and from Union and Essex Counties, N. J., conducted by William Lauffenberg.

The chief concert was given last night at the auditorium of the Sesquicentennial, where the great stage was filled with the massed choruses, numbering more than 2000 singers. Mayor Ken-

drick delivered an address of welcome. Fifty members of the Philadelphia Orchestra played the accompaniments and the conductor was Frederick C. Rauser of this city.

The unaccompanied men's chorus, of more than 1000, sang with a fine body of tone and much precision of attack and release. "Gesang der Volker" and "The Corsairs' Song" were especially well done. The women's chorus also sang well a number of German numbers. The mixed chorus was excellent in the "Entrance of the Guests" from "Tannhäuser."

The soloists were Emily Stokes Hagar, soprano, and Piotr Wizla, baritone, both of whom were in excellent voice. They did conspicuously good work in the Goethe duet, "Still as the Night."

Lehar Composing New Operettas

VIENNA, Aug. 24.—Franz Lehar is at work on a new operetta, to be called "Gigolette," with a libretto by the Italian writer, Forzano. At the same time he is making a musical score for the comedy, "The Czarevitch."

Representative Clubs in the National Federation

Philadelphia Music Club Carries on Its Work in Close Affiliation with the Philadelphia Operatic Society, Both Organizations Under the Leadership of Mrs. Edwin A. Watrous—La Bohème Music Club of Seattle, Under Mrs. James Gordon Boswell, Contributes Much to the Cultural Life of the City



HILADELPHIA, Sept. 4.

—Closely allied with the Philadelphia Music Club is the Philadelphia Operatic Society, which is also a member of the National Federation of Music Clubs. Entirely independent of each other, their policies nevertheless dovetail neatly and all their relations are governed by a sympathetic spirit of co-operation. A measure of this unity is due, no doubt, to the fact that they have the same very able president, Mrs. Edwin A. Watrous.

The Philadelphia Music Club had its beginnings twelve years ago when a group of forty-five women, headed by Mrs. Samuel Burgin, met in Mrs. Philips Jenkins' studio and organized.

They began their meetings under the presidency of Mrs. Burgin in the Orpheus Club rooms in the Baker Building, and this remained the home of the Club until the election of Mrs. George W. Stewart of Oak Lane, who was instrumental in taking the organization from the Baker Building to the Aldine Hotel, where it remained until Mrs. J. S. W. Holton became president. By this time the Club had grown sufficiently to warrant its removal to a room in the Bellevue-Stratford.

Four years ago, in 1922, Mrs. Edwin A. Watrous was elected president, and took the Club, with its bi-weekly meetings, into the ball room of the Bellevue-Stratford, where it has remained ever since. The Club has now grown to a very large membership, and under the guidance of Mrs. Watrous, who has just been elected for a term of two more years, has won the recognition of musical Philadelphia.

The establishment of a bi-monthly periodical called the *Philadelphia Music Club Keynote* has been a splendid thing for the development of the Club. This medium has been used not only to educate the people as to the purpose of the Club and the doings of its different departments, but also to create an enthusiasm and interest among the associate members, so that everyone works to help make the Club one of the outstanding musical organizations in the country.

The chorus, now under the direction of Clarence K. Bawden, has steadily grown to a membership of 125. The Philadelphia Music Club Saturday morning dancing class is another department inaugurated recently. The junior department has also its dancing class and ballet, as well as a junior chorus, a juvenile chorus and a junior orchestra.

Philanthropies Aided

The philanthropic department has been particularly outstanding in the last two years. Last season eighty programs were given in the different homes and institutions of the city, the active members of the Music Club feeling it their duty to give at least one program of this kind during the season.

The booking bureau, under Mrs. Charles A. Dimon, has proven to be a great help and encouragement to active members of the Club who have attained a high enough rating to enter. The main object of the Club is to encourage young Philadelphia artists, and this department, in being able to procure for them remunerative engagements which (be the booking ever so small) add to their own dignity and self-respect, has proven an inspiration and practical help.

In connection with active members, the Club has held a contest biennially, the winners being eligible to compete in the State contest, which is conducted by the State Federation of Music Clubs and which is privileged to take its winners to the National Federation of Music Clubs' contest. It was a great honor, indeed, for the Philadelphia Music Club's winners in voice and piano to bring the honors home from the National Federation, which was held in Portland, Ore., a year ago. Kathryn Noll was the winner of the voice award, and Rosita French won honorable mention in piano.



Mrs. Edwin A. Watrous, President of the Philadelphia Music Club and Director General of the Philadelphia Operatic Society; and Clarence K. Bawden, Musical Director of the Philadelphia Operatic Society

The extension department's idea is to help and encourage organizations that need the Club's help. For years the Club has sponsored the Women's Symphony of Philadelphia to such an extent that it has been a great encouragement to that organization. Through the extension department the Club also is a member of the Philadelphia Music League, the Art Alliance, Choral Art, Philadelphia Choral Society and other musical organizations.

The Club's Purpose

The purpose of the Philadelphia Music Club is "To promote the knowledge of and a cultural taste and love for music in the people of the city of Philadelphia and vicinity; to stimulate, encourage and assist young musicians to progressive work by fortnightly programs, by recitals, concerts, musical productions and other entertainments, and by creating, supporting and developing departments in the Club for educational and philanthropic purposes in the field of music and its allied arts; and generally in every way to further the progressive love and knowledge of music in the community."

In the fall of 1905, a Philadelphia newspaper man, John Curtis, conceived the idea of organizing an amateur society made up of Philadelphians to give grand opera in English. He was not long in interesting others in his project, among whom was Siegfried Behrens, one of Philadelphia's distinguished musicians and an authority on grand opera, who promised Mr. Curtis not only his interest, but helped by accepting the musical direction of the society. With this auspicious beginning, it was not long until others saw the advantage of such an organization, and subsequently, on April 3, 1906, a group of musicians met and voted to organize what is known today as the Philadelphia Operatic Society, with the founder, Mr. Curtis, as president.

When the idea became known to the singers of the city, it was not long until the membership rapidly increased. "Faust" was the opera chosen for the première, with a cast made up of excellent Philadelphia singers. These were: Marguerite, Sara Richards (now Mrs.

William H. Jones); Siebel, Nancy France (now Mrs. Clarence Cranmer); Martha, Vesta Williams Potts (now Mrs. William H. Goll); Faust, William H. Pagdin; Mephistopheles, Henry Hotz; Valentine, George Russell Strauss; Wagner, Lewis J. Howell. Edward S. Grant was engaged as stage director. On April 16, 1907, with a chorus of 150 singers, the Philadelphia Operatic Society gave "Faust" in the Academy of Music. Many changes have taken place in twenty years, but the Society has continued giving opera.

In November, 1912, Siegfried Behrens died, and Wassili Leps, who had been acting as associate conductor, was made musical director of the Society. Forty-six productions were prepared by him, the outstanding ones being "The Jewels of the Madonna," "Tannhäuser," "Madama Butterfly" and "Aida." He enlisted the support and co-operation of men well known in the business world, such as Ernest T. Trigg and N. Hollingshead Taylor. Both of these men served as active presidents of the Society for a time and did much to place it on a good financial basis.

In the summer of 1923, Mrs. Henry M. Tracy became president, and the policies of the organization changed. Mr. Leps resigned as musical director and, in October of the same year, the Philadelphia Operatic Society was reorganized. Eduard A. Davies was elected president and Hedda Vandem Beemt became musical director. Under his direction, the Society produced "Stradella" and "Fra Diavolo," but Mr. Vandem Beemt died the day before the performance of "The Bohemian Girl," which was given on Feb. 16, 1925, under the baton of Gus A. Loeben. Mr. Davies then resigned and Dr. Andrew Knox succeeded him. Members of the board of directors enlisted the interest of Mrs. Edwin A. Watrous, president of the Philadelphia Music Club, who subsequently was elected director general of the Society. It was through her influence that the affiliation of the Society with the Philadelphia Music Club came about. With Mrs. Watrous' entrance into the Society, Clarence K. Bawden was engaged as musical director, and a series of three operas was planned to be

given in the Academy of Music. They have already been given successfully—Von Suppe's "Boccaccio" (Jan. 16), Bellini's "La Sonnambula" (Feb. 25) and an American opera, Dekoven-Mackaye's "Rip Van Winkle" (April 21), for the first time in Philadelphia.

During the Society's twenty years of existence, thirty-three different operas have been given; two dramatic oratorios—"The Golden Legend" and "The Rose of Destiny"; and four large ballets. The works of twenty-eight composers have been used, ranging from the lighter works of Sousa and Strauss to the dramatic compositions of Verdi, Wagner and Wolf-Ferrari.

Since the first performance of "Faust" in April, 1907, the Society has continued to give opera every year without interruption. The performance of Dekoven-Mackaye's "Rip Van Winkle" was the sixty-fifth offering of the Society. At least 250 soloists, comprising the best-known singers in Philadelphia, have sung in one or more casts of these operas, and upward of 1000 other singers have sung in the choruses.

Seattle Club Advances

SEATTLE, Sept. 4.—Seattle may indeed point with pride to a small group of women of more than ordinary training and talent who, in an exceedingly modest way, contribute more than a generous share to the cultural life of the city.

This group is known as La Bohème Music Club and has been in existence since 1921. At that time Mrs. James Gordon Boswell, the founder and organizer, called together a small number of musicians, their object being the furtherance of the study of music in all lines, mutual benefit and the advancement of musical ideals. From this small beginning has grown one of the most progressive and most widely recognized musical clubs in the State.

Mrs. Boswell, who was elected the first

[Continued on page 11]

MEPHISTO'S MUSINGS

Mascagni's Change of Heart and Some Consolatory Considerations for the Broken-Hearted — Those Stay-at-Home Philadelphians and Their Service to Europe's Finances—Emma Eames Tells Tales Out of School, Including Some About Emma Eames —Ravinia Blushes as Her Very Best Lover Tells Her Sweet Words—Three Kinds of Music and Complete Vindication for the Worst of All Symphony Nuisances

Dear MUSICAL AMERICA:

SO, Mascagni is not coming. Right here, we might as well resolve, all of us, to use no expletives, tear no hair, lose no sleep, and pen no polemics.

It may even be possible to retain our native sweetness, our habitual good tempers, our faith in the ultimate goodness of this universe, and our ability to carry on our everyday business and domestic affairs with something like our usual efficiency.

America's music will go on. We shall have opera, symphony, chamber music, choral music, and recitals—as before.



PERSONALLY, while I do not believe in pre-judging any work of art on the basis of what we already know of a composer's style and limitations, or on what one hears from abroad regarding it, I even think we can do without "Il Piccolo Marat." Just what was added to the sum total of our musical experience by the presentation at the Metropolitan three seasons ago of "L'Amico Fritz" I am content to leave to those eminent critics who had their say on that subject at the time.



SINCE Mascagni has decided, in his brusque way, not to enlighten us personally on the subject of "Marat"—even as he did with respect to "Ysabeau" some years ago—it seems more than ever likely that he will remain a one-opera composer in the eyes of our musical populace. If they are unenlightened, the composer, of all concerned, will scarcely be the one to chide them.



THE "Intermezzo" we still have with us. No breach of contract can take that from us. Some of us may even think we had the essence of it in the far lovelier form in the E Major Etude of Chopin, Opus 10, No. 3 (reminiscence hunters may find it interesting to seek out the descending passage in double notes ending the first section of the

Chopin study), long before Mascagni hit upon his happiest melody.

Some of Huneker's Chopinzees have assured me that Chopin regarded it as one of his own most beautiful musical thoughts!



BUT I am not one of those who regard any such success as Mascagni achieved with "Cavalleria Rusticana" as fool's luck. Such a success is always deserved.

I do not mean by this that "Cavalleria" is better music than it is. But it stands among the really notable achievements of its kind—the flamboyant "verismo" of the eighteen-nineties. In opera, at least, this was no "mauve decade"!

Those to whom his music is anathema are privileged to hear what they like and to leave "Cavalleria" to those others who may be equally positive that they like what they like. Water seeks its own level, and "Cavalleria" remains an opera for those who enjoy the kind of opera "Cavalleria" is. Its success, correspondingly, is that kind of success, and no amount of attempting to deny its own can take "Cavalleria" from the boards.

This admitted, let us leave to the substantially bound writings of the late Henry E. Krehbiel all gnashings of the teeth, and so turn, peaceably and with at least a show of equanimity, to what is still left to us of our new season of music.



THE decision of the board of directors of the Philadelphia Orchestra to postpone indefinitely the European tour planned for next year, as announced in last week's issue of MUSICAL AMERICA, and in the daily newspapers a full week later, carried with it something of disappointment for many admirers of the Stokowski band.

Doubtless, it was a decision well founded, and arrived at by the directors reluctantly, because of adverse conditions abroad. The times are not propitious. Europe is having difficulty enough supporting its own music. I don't know how much the prevalent reports of anti-American feeling abroad may have contributed to the conclusion reached, but I do know that Arthur Judson, manager of the orchestra, found distinctly adverse financial factors during his recent trip abroad.

Judson came back more than ever convinced that America has the finest orchestras in the world. With possibly one exception, nothing he heard overseas could compare with our own, in his judgment. Of course, there are some who will disagree. Only the other day, Karl Kruger, the conductor of the new Seattle Symphony, told me, on his return from Europe, that he still placed the Vienna Philharmonic at the top of all. Others contend that Mengelberg's Amsterdam forces must still be reckoned with, in pitting Europe's orchestras against ours. But most of our travelers are quick to agree with Judson.

Before the Philadelphia tour could be regarded as assured, it was considered necessary to obtain formal invitations from the cities to be visited. These, I am told, were obtained in sufficient number to prove that the orchestra would be welcomed, wherever it might choose to go.

But official invitations are not guarantees. While it was not to be expected that such a tour would pay its own way, still there was reason to pause and consider whether the Philadelphians would be carrying into the cities visited a musical luxury for which the none too affluent orchestral patrons of those communities had not the means to pay.

* * *

THE importance of this consideration, as I see it, was not whether the tour would be considerably more costly than was at first contemplated, but whether a disservice would be done the countries visited; in that concert-goers would be asked to pay prices possibly considerably higher than those to which they are accustomed, to hear a foreign organization at a time when their own organizations are finding it difficult to keep their heads above water.

Take London, for instance. Every American familiar with conditions there tells of the lack of rehearsals evident

in the playing of the symphonic ensembles. Funds simply are not available for the proper preparation of the many works presented in the course of a season. Conductors there sigh for the liberal expense budgets which enable American orchestras to perfect themselves before essaying new music. But they see no prospect of spending money on any such lavish scale as is done here.

In spite of their subsidies—in many instances but a mere pittance compared to the millionaire backing of American bands—orchestras on the Continent are in a still more precarious situation. Struggling to keep alive their fine old traditions, and to uphold the standards of other days, their very continuance



depends upon a return to something like pre-war conditions, with a stabilization of exchange and a little ready cash in the pockets of both governments and individuals.

In view of all this, would it be quite the thing for a richly endowed American orchestra, with no expectation of its receipts meeting its expenses, to virtually give its music away (for that is what it would amount to if our own price standards were materially lowered) in countries struggling to keep their time-honored institutions from going under?

Would it be helpful or harmful competition? A stimulus or something of a body blow?

I don't know how much thought the Philadelphians gave to this aspect of the proposed tour, but I commend it to those persons who will feel just a little aggrieved over the loss of this opportunity to show the Old World a thing or two about our accomplishments over here.



IMAGINE Emma Eames doing the split!

Now, please don't get huffy or think for an instant that I am suggesting anything with respect to one of the loveliest women who ever graced the operatic stage that she wouldn't bring up of her own accord.

That is just what she has done. I never would have thought of mentioning such a thing if the beautiful wife of the eminently artistic Emilio de Gogorza had not said it first.

You'll find it on page 9 of the current issue of *The Ladies Home Journal*. There, also, is a fine reproduction in colors of a painting of the diva, in all the glory and dignity that were hers, by Julian Story, once her husband. But that's another Story.

What I really meant to call to your attention is the paragraph beginning: "Of my father only the vaguest memory remains." The diva goes on to say that she does recall that he was always remarking on the fact that she was double-jointed, adding: "I suppose this remark was called forth by the fact that I was in the habit of doing a complete 'split' on any and every occasion, without ever having been instructed in this gymnastic feat."

But it was a very little Emma who did the "split"—not the stately, high-sailing dame of the Metropolitan—and the scene was far off Shanghai, where she, the daughter of Americans residing in a far land, was born—"on the Bubbling Well Road that leads to the rain god's temple."



THESE reminiscences of Mme. Eames add another to the services *The Ladies Home Journal*, over a period of years, has done for music. The first chapters are charmingly written, with the cool candor one would expect of Eames. "Great fixity of purpose," she tells us in her first sentence, has governed her entire life, and this put her where she was, in her operatic heyday.



One can well believe her success was due to that very thing.

Aside from this, there is running through Mme. Eames' story of her earlier years an evident desire to clear away the old idea that she was not a singer of "temperament," something that has become traditional with respect to her, though no one would dispute her beauty of voice and her superb artistry.

She tells us what an excitable little girl she was, and of the conflict between her ardent nature and the puritanical surroundings under which she was brought up.

"Mentally and spiritually," she confesses, "I have always been like a person who walked through a crowd on tender feet and dreaded their being bruised; a fact that explains, perhaps, why so many called me cold, aloof, proud. My dread of being hurt had thrown up a wall of great reserve about me without my being conscious of it."



THOSE of us who remember Mme. Eames in opera have no difficulty in accepting this explanation of her seeming chilliness at the same time that she rewarded us with her wealth of beautiful tone and her well-nigh flawless vocalization.

But her dignity and reserve fitted her for certain rôles, and not for others. Though her singing of "Vissi d'Arte" was the best I can recall, I can imagine that her *Floria Tosca* would seem very tame to present-day audiences, after the feverish depictions of Farrar, Jeritza and others. There was restraint in everything she undertook, and sometimes a loftiness more essentially her own than a natural property of the character she portrayed.

Yet she was an admirable actress (in so far as the technic of the art was concerned) and an altogether intelligent one. Her gestures were particularly graceful, and those who read her own account now of the course of study she went through to perfect this detail will have cause to wonder whether many of our younger artists would not profit similarly thereby.

Though she essayed such contrasting parts as *Elsa* and *Santuzza*, it is scarcely necessary to say that the former was much more suitable to her style. All things considered, I believe she was the most beautiful *Elsa*, vocally and in appearance and action, of my experience. In her earlier years, *Marguerite* and *Juliet* were fortunate rôles for her; later, she was a little too queenly to give the illusion of runaway youth.

Since all of us make mistakes when we begin to reminisce, I was not surprised to find a slip or two in what Mme. Eames has written. For instance, *Delle Sedie* was not a tenor, but a baritone—the famous "baritone without a voice."

TWO things, particularly, in the narrative of this splendid artist of yesterday are worth more than passing notice. They bespeak a fortitude, in the one instance, and a wisdom and fixity of purpose in the other, that give more than a hint of the character behind this singer's thrice-admirable art.

Because of an accident at the very outset of her career, there was scarcely a time through all her operatic singing that she was well and free from pain.

At twenty, three years before she made her débüt, she made up her mind that she would stop singing at the apogee of her success, "and grow old gracefully in caps and shawls at forty-five."

This resolution she carried out, except

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for the style. The fashions of today, she observes, do not allow one to look one's age, even when worn in moderation!

I well remember the Eames farewell at the Metropolitan on Feb. 15, 1909. The opera was "Tosca." Only a few friends knew that this was her last appearance, and there was no such excitement over it as the Sembrich farewell nine days earlier. Mme. Eames was about nine years the younger of the two. Since then, as everyone knows, Mme. Sembrich has kept abreast of the world's music through her activities as one of our foremost teachers; but of Mme. Eames we have heard little. Those close to her in her musical retirement at Bath, Me., doubtless had pleasures denied the public. But since, at sixty, she has no apparent intention of again seeking conquests on the lyric stage, it is of interest and value to renew acquaintance with her memorable art through the pages of these gracefully-written memoirs.

* * *

ON dipping into an old issue of MUSICAL AMERICA—that of June 22, 1907—I find the following headline:

"Rival to Caruso Found in London—Lady Millner Raises Funds to Have Street Car Conductor's Voice Trained."

The tenor, it seems, comes to London to take part in a concert for his striking fellow-workers in the Westfield trolley lines. Besides being a conductor, he is only twenty-three years of age, with the additional qualifications of not knowing a note of music and singing entirely by ear. The enchanted grand dame takes him to a voice specialist named Belzel, where he is pronounced to be the possessor of as fine a tenor voice as is to be found anywhere in the wide, wide world. Through the personal exertions of Lady Millner, \$5,000 is raised among musical people to provide the young trolley conductor with a musical education. But Signor Caruso, when informed that a better tenor voice than his has been discovered, answers only with a shrug of the shoulders.

* * *

OF course, that was nineteen years ago, and Caruso, then in the first high flush of his American success, may be forgiven for the shrug that he made in ignorance of the handwriting on the wall.

No doubt, with his generous nature, he would have been the first to acclaim the new sovereign, in yielding the mantle of tenor supremacy to his all-conquering successor. (The name is, or was, Potts.)

* * *

THAT ever increasing influence for art development in America, Otto H. Kahn, seems, among other activities, to personify a growing entente cordiale between the Metropolitan and the Ravinia Opera. Recently he made another of his felicitous excursions to Ravinia, when he passed through Chicago, en route to California, and one of my Mid-Western imps informs me, he was prevailed upon to speak his mind in public. Introduced at Ravinia by Director Louis Eckstein, Mr. Kahn told of his affection for Ravinia and his admiration for what the management of that summer operatic institution has accomplished. He paid the Mid-Westerners the compliment of saying that while he liked many opera houses, he loved Ravinia, where, he averred, "the artists sing better than they know how"—a further compliment explained on the basis that the singers "are affected by the spirit of Ravinia."

This spirit of Ravinia, he went on to say, arises from three elements; from the unselfish devotion of Mr. Eckstein, who has made this lovely place, with its marvelous acoustics, possible; from the great singers who appear there; but, as much as anything, from the audiences.

After this pronouncement, Mr. Kahn is reported to have stated in private that he beholds only a few things of musical interest upon the horizon of the approaching New York musical season. He acknowledged some anticipation of Deems Taylor's "The King's Henchman," and let drop the news that John Alden Carpenter has been sought for a new work at the Metropolitan.

Carpenter's "Skyscrapers," as you know, was a real success in a semi-jazz idiom at the Metropolitan last season. No doubt there will be some further performances of it in the operatic year that opens in November. Mr. Kahn's very practical way of encouraging the



American composer promises to bear continually richer and better fruit. This way lies the progress we all have been seeking and hoping for. May the good work go on!

* * *

A DISTINGUISHED lecturer has declared that there are just three kinds of music: "foot music," "heart music" and "head music." The first, I presume, is responsible for bunions and fallen arches, the second for apoplexy and high blood pressure, the third for homicidal mania and dementia praecox. Meanwhile, an eminent Macaenas of opera has advised Canadians not to drink whisky to excess, but "to drink music—it will have the same effect." (That this is no slam on Canada's whisky is indicated by the further remark of the Macaenas in the same address that "true art would lead all to a higher plane of thought.")

* * *

BUT my friend, the distinguished lecturer, has just received scientific corroboration of at least part of his theory, from a perhaps unexpected source. A Swiss scientist announces that the nerve which registers and transmits the reaction of pleasure we experience in listening to music is in the foot. To be more explicit, it is situated at a point just under the bend of the metatarsus, the five bones between the ankle and the bones of the toe. The nerve spot which reacts to musical rhythm, declares our savant, also is situated in the foot, close to the first phalanx of big toe.

So, now, it is understood why some persons at symphony concerts annoy others by beating time with their feet. They are the genuinely musical ones!

So much for foot music. Will not another learned investigator discover that the true purpose of the pituitary gland is to center there our appreciation of head music; (thereby explaining the prevalence of early baldness among males and the fact that so many barbers are musical); and that appreciation of heart music can be materially stimulated by regular use of some such specific as digitalis—five drops in water, after meals.

* * *

BY THE BYE, I have before me a full-page advertisement in colors of "Dame Nellie Melba's Vocal Method," subheaded "Dame Melba's Personal Advice on the Art of Singing"; with the price at which copies of the same can be obtained "through your local dealer or direct." Embellishing the same is a large and characteristic likeness of Emma Eames.

Such is fame, murmurs your

McPherson

Birthday of Phonograph Marked by Edison

WEST ORANGE, N. J., Sept. 4.—An informal celebration was held recently at the Edison laboratories and the Essex County Country Club to mark the fortieth anniversary of the invention of the phonograph by Thomas A. Edison. The noted inventor was feted by a large gathering. A feature of the celebration was an exhibition of the original model of the first phonograph sent to the United States Patent Office. Mr. Edison recalled that the first words ever recorded by this instrument were "Mary Had a Little Lamb," which he spoke for recording in the primitive tinfoil model of what was to become the phonograph. This took place at Menlo Park, N. J., on Aug. 12, 1877.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

PRINCETON TO HAVE LARGE NEW THEATER

University Auditorium Will Be Suitable for Musical Events

PRINCETON, N. J., Sept. 4.—A new theater, suitable for musical programs, is being planned for Princeton University. It will seat 900 persons and have stage facilities for opera and concert productions. The building will be part of the quadrangle designed to provide a student center.

The main facade of the theater will close the eastern side of the quadrangle group, which is to be erected on the northeast corner of Washington Road and Prospect Avenue. It will join the University Club and the building for offices of undergraduate activities and will be directly in the rear of the Athletic Association Building.

The exterior design of the theater will harmonize with the older Princeton buildings and with those which adjoin it in the quadrangle. The walls will be of local shale stone, with trim stone and carved ornament in a rich buff stone. Soft red brick will be woven into the stone framework, particularly on the fill of the great wall arches of the auditorium and stage sections of the theater.

Funds for the erection of the univer-

LINERS BRING MUSICIANS

Belated Vacationists Among Artists Sail For European Holiday

Atlantic liners brought back many musicians last week, carried a few away for a belated vacation.

Among those arriving were Florence Easton, soprano of the Metropolitan Opera Company, Sept. 1, on the Homeric; Anna Fitzsimons, soprano, and Stephanie Worthington, pianist, also on the Homeric; Tito Schipa, tenor of the Chicago Opera, Sept. 3, on the Mauretania; Lazare Saminsky, director of the League of Composers who has been doing concert work in France and Italy, and Mrs. Saminsky, also on the Mauretania; Ruth Marks, singer, Sept. 6, on the Minnewaska. Leopold Stokowski, conductor of the Philadelphia Orchestra, arrived with Mrs. Stokowski, Sept. 6, on the Albert Ballin, as did Annie Friedberg, concert manager. Marcel Journet, French baritone, and Ethel Leginska, pianist-conductor, arrived Sept. 6, on the Leviathan.

Those sailing from New York were Lucrezia Bori, Metropolitan soprano off for a five weeks' vacation prior to her concert tour; Giovanni Martinelli, Metropolitan tenor, and Mario Basile, Metropolitan baritone, all on the Mauretania, Sept. 8; Leo Staats, ballet master of the Paris Opera, and Graziella Du Maine, French-Canadian singer, Sept. 4, on the France.

sity center of which the theater is a unit are now being raised by the Princeton Fund. The cost of the entire project is estimated at \$1,000,000. The Triangle Club, which has produced annual musical shows since 1893, has contributed \$100,000 toward the cost of the theater.

NAME YEAR'S BOARD FOR LOS ANGELES ORCHESTRA

Women's Committee Will Make Effort to Extend Influence of Philharmonic in the Community

LOS ANGELES, Sept. 4.—Announcement of the personnel of the advisory board of the Los Angeles Philharmonic was made by Edward D. Lyman, chairman, at a luncheon given at the California Club on Aug. 30. The board will be composed of the following persons, who will be appointed to the various committees: Edward D. Lyman, chairman; Mrs. Frank Gates Allen, Wayne Alles, Mrs. Clark J. Bonner, Mrs. Ernest A. Bryant, Mrs. Joseph K. Clark, Louis M. Cole, Mrs. Cecil B. DeMille, William May Garland, Mrs. Secondo Guasti, Mrs. William S. Hook, Jr., Arthur Hoyt, A. Nesbitt Kemp, Alexander Macdonald, Mrs. Granville MacGowan, Dr. Ernest C. Moore, Lawrence Newman, James Rathwall Page, Mrs. Lee Allen Phillips, Albert B. Ruddock, Mrs. Russell McD. Taylor, Mrs. William L. Valentine, Arthur S. Bent, Dr. Remsen D. Bird, John Macfarland, Zack Farmer, James R. Martin and Henry O. Wheeler.

The women's committee, headed by Mrs. Cecil Frankel, chairman; Mrs. Force Parker, vice-chairman; Mrs. Leiland Atherton Irish, district director, and Mrs. Hansen Moore, secretary, met last week to outline its activities for the forthcoming season. At least twenty sub-chairmanships will be developed in the effort to extend the influence of the orchestra in the community. Walter Henry Rothwell, conductor, who has been in the East, where he was one of the guest conductors at the Sesquicentennial in Philadelphia, has returned to Los Angeles, and will shortly begin rehearsals for the coming season, beginning on Oct. 21.

HAL DAVIDSON CRAIN.

Rodzinski Appointed Assistant Conductor of Philadelphia Orchestra

By Telegram to MUSICAL AMERICA

PHILADELPHIA, Sept. 8.—Dr. Artur Rodzinski, who has been guest conductor of the Philadelphia Orchestra during the Sesquicentennial concerts, has been appointed assistant conductor of the organization, it is announced.

W. R. M.

A COMFORTABLE HOME in a musical atmosphere, with moderate salary, is available for right person; in return for taking charge of household of New York writer on music, living in suburbs. State education and religious affiliations. Reply by letter to Box. T. O., MUSICAL AMERICA.

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The NATIONAL
FEDERATION of
MUSIC CLUBS

Mrs. Edgar Stillman Kelley, *President*

E. H. Wilcox, *National Chairman of Contest*

announces an Interstate Contest under the auspices of
The Sesqui Centennial Association
of Philadelphia

Dr. Herbert Tily, *Chairman Music Committee*

Contests will be open to men and women not over 24 years of age in the departments of VOICE (soprano, alto, tenor, bass), PIANO, VIOLIN, 'CELLO and ORGAN.

Preliminary elimination state and district contests will be held in October and the final contests November 1, 2 and 3 at contest headquarters, Philadelphia Music League, Mrs. Frederick Abbott, director, *to whom all inquiries regarding these contests should be addressed at 1437 Spruce Street.*

A concert by the winners will take place on the evening of November 3 at the Auditorium of the Sesqui Centennial. The district winners will also take part in ensemble numbers.

MRS. EDGAR STILLMAN KELLEY

Oxford, Ohio

President, National Federation of Music Clubs

E. H. WILCOX

University of Iowa

Iowa City, Iowa

National Contest Chairman

Native Conductor Finds Europe "Carrying on"

KARL KRÜGER, American conductor, who will assume the post of leader of the Seattle Symphony this season, recently arrived in this country from a visit to Europe, during which, besides doing a lot of study, he made close observations of musical conditions over there, orchestral conditions especially.

"In spite of all that has been said and written on the subject," said Mr. Krüger, "I, personally, think that all the terrible tales of the decadence of the orchestras in London, Paris and Vienna, are much exaggerated, and I consider that the Vienna Philharmonic is still the finest orchestra in the world. One of the reasons for this is that they have two or three men for each desk, so that when a substitute is necessary, or when extra men are needed for special programs, there is no loss either of tone-quality or finesse. This is because practically every first-desk man is a teacher and has several gifted pupils whom he trains for just this thing. Then, too, there is little change in personnel of the orchestra as a whole. The men love the organization, and are averse from leaving it. There is tradition there, you see. So, if there is any falling off in quality it is by no means in proportion with the decrease in finances."

"As an instrument, the orchestra is such that any conductor can come and play upon it. I saw an amazing thing happen there once when Muck was conducting, which proved the efficiency of the orchestra. It was during a performance of 'Tristan und Isolde,' for, you know, the Philharmonic is also the orchestra of the opera house, and the artist singing 'Isolde' skipped about four pages of her music. For a moment there was consternation. The orchestra wavered and even Muck rapped for them to stop. Nevertheless, they floundered for only ten seconds, perhaps, and then took up their parts at the exact spot to which the singer had jumped. That, I consider, nothing short of marvelous, and I ask you if any body of players who had deteriorated could have done it?"

"And yet, when an offer was made to Toscanini to come there to conduct, though he wanted to come, he could not

Karl Krüger, Leader of New Seattle Symphony, Says Vienna's Philharmonic Is Still One of World's Leading Orchestras—Function of Baton Artist Defined as Giving "Dynamic Contour" to Music—Conductor Looks Forward to Winter Concerts in Northwest



Karl Krüger, Conductor of the Seattle Symphony, and Franz Schalk, Conductor of the Vienna Philharmonic, Snapped Together in the Austrian Capital

be engaged, as he demanded thirty rehearsals!

"I do not regard a conductor as a person who has to hold an orchestra together by giving every instrument its cue every time it has to come in, or to beat every measure. As a matter of fact, some of the greatest conductors do not beat at all for whole passages at a time. I was told once by an English orchestral player that during one of Nikisch's rehearsals, in London, of the 'Euryanthe' Overture, things did not go so well, and this player timidly suggested to Nikisch that it would help if he would beat time for a few measures. Nikisch did so and all went splendidly."

"The conductor's function, I take it, is to influence the melodic line and give

dynamic contour to the music, but the moment he begins to hack it into sections, at that moment the inspirational part of the thing ceases. He is not there to tell you when to come in, but to interpret the music, just as a violinist or a pianist interprets."

Forest versus Trees

"Wagner once said: 'First the music, then the bar line'; and, indeed, the ideal condition would be one where bar lines were unnecessary, where the interpreting artist would have the feeling of the piece, would sense the composer's intention and know instinctively where each stress came. If you pay so much attention to bars you get to the point of the man who couldn't see the forest for the trees."

"Mozart and Bach knew that. That's one of the reasons why they were chary of directions of how to play their works. If the artist does not know instinctively just how the composer wanted a thing to be played, if he has not the artistic clairvoyance to see at a glance just how fast a piece should be taken and where a rubato should come, then by just that much is his artistic stature lowered."

"Of course, with the orchestral conductor, the question of interpretation is more difficult than with the instrumental player. A singer has his instrument inside of him, a violinist hugs it close to his chin and shoulder. The pianist is more remote, but still in direct contact with the things that make the sound, and an organist still farther off. But the conductor is so remote that he has to speak through the individuals and through them to their instruments."

"My prospects in Seattle interest me immensely. The city is an ideal one for work because the people are open-minded and without prejudice. I have found there, too, that the quality of symphonic players is better than any city I know where there is no permanent symphony orchestra. The symphony is organized on the same lines as the Vienna Philharmonic, that is, it is controlled by the Musicians' Association, which works in conjunction with a committee of prominent citizens. The Vienna Philharmonic is very proud of this fact and is looking with great interest to see what we accomplish there."

"One thing I should like to say, before we end, is on the subject of Europe's opinion of us, musically. If they have a poor opinion of America's musical taste and judgment, it is not so much because of the American artists who go over there to perform—though Heaven knows that some of them are pretty bad—but rather that we, here, receive, take to our hearts and 'glorify' third-rate mediocrities that are not even

Plans for New Costanzi Theater Issued

ROME, Aug. 28.—Rome expects Rome to have her new National Opera Theater ready in the latter half of the coming winter. As previously announced, the old Costanzi, purchased by the State, will be completely remodelled for the rôle. The plans of the architect, Marcello Piacentini, have recently been published in *La Tribuna*. The new façade for the theater, on the Via Viminale, combines sweep and simplicity. The plan shows seven arches crowned by a sculptured frieze. The rebuilding is scheduled to begin at once and will be concluded, it is hoped, about December. The first season is then expected to be launched. Though there is a conflict of rumor as to who will be the musical director for the new house, it is unofficially stated that Tullio Serafin will conduct the opening performances.

TO MEET IN PUEBLO

Progressive Series Branch Secures Hotel Room for Normal Class

ST. LOUIS, Sept. 4.—The Art Publication Society has secured the mirror room of the Congress Hotel, Pueblo, Col., as a place to hold a normal class for the Progressive Series of Piano Teachers in Colorado.

This will be the thirteenth normal class given this year by the Society. The attendance of the class will be limited, due to the number of applicants, to teachers actively engaged in the Progressive Series in the vicinity of Pueblo.

A special training class of nineteen guest teachers has just been completed in St. Louis under the same auspices, from which the teachers go throughout the country to those teachers of the Progressive Series who are unable to attend the classes, giving them new ideas, the latest methods of teaching, and generally stimulating the business of the instructor.

These classes are continuing all year, with a new one beginning in September.

Milhaud Opera, "Orpheus," for Paris

PARIS, Aug. 28.—The Théâtre Bériza, directed by Marguerite Bériza, at one time a member of the Chicago Opera, will give the first performance in Paris of Darius Milhaud's opera, "The Misfortunes of Orpheus," in the coming season. The work was "created" at the Monnaie in Brussels last winter.

taken seriously on the other side! That does us more harm in the eyes of Europe than anything else. But, I suppose, there is nothing to be done about it as long as the glamor of the 'foreign' means so much on this side of the water!" JOHN ALAN HAUGHTON.

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The Triumphs of Nina Morgana

IN Buenos Aires during the summer of 1926 in leading roles at the Teatro Colon opera season and in recital have duplicated her successes in this country each winter at the Metropolitan Opera House and as one of America's foremost concert sopranos. The following notices, picked at random from many, tell the story of Miss Morgana's first appearances in South America.



IN OPERA

After Appearing in First Roles at the Teatro Colon in Such Operas as "Hamlet," "Barber of Seville," "Pagliacci," "Rosenkavalier," "Freischuetz," etc.

"Nina Morgana, making her debut as Ophelia in 'Hamlet,' was cordially received. Her crystal clear voice, of luscious tone color, firmness, clarity, and flexibility, brought her a prolonged ovation."—*La Nacion*.

"Her singing amply justified the reputation which had preceded her. Her voice, pure and clear in every register, carried to the farthest corner of the auditorium. The packed house baptized Senora Morgana with its enthusiastic applause a fine actress and an even finer singer who was cheered in certain passages that before had always passed unnoticed."—*La Accion*.

"Miss Morgana has had an enormous success. Young, an exquisite artist, a delightful singer, and a sincere interpreter, her voice conquered the public on her first appearance. An artist of the first rank!"—*La Patria*.

"Her beautiful coloratura voice, together with her perfect stage presence and attractive personality, made her triumph easy and brilliant, moreover her musical sense conquered the audience."—*En Plata*.

"Her voice is like velvet, caressing the ears of the audience."—*El Dia*.

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IN RECITAL

After Singing Two Concerts, the First Commemorating the Weber Centennial with Fritz Reiner at the Piano, the Second a Program Divided between Classic and Modern Music.

"Once again Nina Morgana gave us an opportunity to admire the beautiful vocal qualities which have already made her famous here. She was clamorously received and was forced to give eight encores."—*La Nacion*.

"The acclaimed artist of the lyric stage proved herself an intelligent recitalist as well, with a beautiful voice, clarity of diction, and moving interpretative ability."—*La Accion*.

"Miss Morgana reached new artistic heights. She sang with exquisite musicianship and remarkable interpretative effects."—*La Critica*.

"The announcement of her recital attracted a much larger audience than is usual here for such events."—*Ultima Hora*.

"She is an artist of culture and sensitiveness, with a warm, beautiful voice, delicate temperament, and purity of diction."—*La Prensa*.

"Her concert, too, was a veritable triumph for Senora Morgana."—*La Fronda*.

"This delicious soprano from North America has had a truly great success. Each successive appearance, first in opera, now in recital, has been a well earned triumph."—*La Patria degli Italiani*.

(Original clippings can be seen at the Judson office)

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New York

Concert Management
ARTHUR JUDSON

Packard Building
Philadelphia

La Bohème Music Club of Seattle Progresses

[Continued from page 5]

president, has continued to serve the Club for four of its five years of existence, and it is due to her splendid leadership and musical ability that the Club has made such rapid and substantial growth.

La Bohème Music Club is limited to thirty-five active members, which includes vocalists, pianists, violinists and cellists. Members are admitted to the Club only after a tryout, and are passed on by a committee of five. The Club meets regularly the second Friday of each month for a program for members. Beside these monthly meetings the Club gives four evening musicales during the year, open to guests. These are so arranged that during the year all members have an opportunity to appear twice before the Club. A distinctive feature of the Club is its strong and well-balanced ensemble of sixteen voices under the direction of Mrs. Harry Cone, who received personal training under Victor Herbert. At the end of the season the Club gives one public concert with the ensemble as the main feature, in addition to solo numbers.

A number of the members have found the evening musicales and public concerts a great help in preparing for professional work.

Mrs. Boswell is a strong proponent

of American music and its public presentation whenever the music is worthy of recognition. She advocates the study of American composers among music clubs and the placing of representative works upon club programs. La Bohème Club has followed this policy always.

La Bohème Music Club is a charter member of the Washington Federation of Music Clubs, has always taken an active interest in Federation work and has found it a great help and inspiration, believing that the Federation cannot help being a great force in making America musical. Mrs. Boswell served for two years as secretary of the Washington Federation of Music Clubs.

EVENTS IN LOS ANGELES

William Tyroler Joins Zoellner Faculty —Artists Rehearse Programs

LOS ANGELES, Sept. 4.—Conservatories and individuals are making preparations for an active season. William Tyroler, formerly connected with the Metropolitan Opera House, has been added to the faculty of the Zoellner Conservatory.

Sol Cohen, violinist and composer, and Wells Hively, composer and pianist, are rehearsing programs for the coming season. In addition to standard works, they will make a specialty of some of the more modern compositions for piano and violin, including works by Szymanowski, Satie, Jean Weiner, Debussy, Guillaume Leken and others.

Charles Wakefield Cadman returned to his home in Los Angeles this week from a fortnight spent in Santa Fe, N. M., where his "Sunset Trail" and "Shanewis" were sung in concert form during the Fiesta. He was accompanied by Princess Tsianina, soprano, and Rafaelo Diaz, tenor of the Metropolitan, who sang two of the leading rôles.

H. D. C.

Jeritza to Give London Concert

LONDON, Aug. 28.—Before returning to the United States for the opera season, Maria Jeritza will give a London concert. The date has been set for Oct. 10 at the Albert Hall.



Photo by Grady

Mrs. J. S. Harrison, Secretary of La Bohème Music Club

New Hall for University of Kansas Will Have Large Organ

LAWRENCE, KAN., Sept. 4.—A large organ will be a feature of the new auditorium in process of construction for the University of Kansas. Special treatment of the ceiling, with a view to obtaining the best acoustics, will also be a matter of interest. The auditorium is placed between Marvin Hall, the engineering quarters, and Haworth Hall, which is devoted to the study of geology. It forms another campus quadrangle; and its Collegiate Gothic architecture, harmonizes with the neighboring buildings. The auditorium will be 158 by 200 feet, and will seat 5500 persons. A balcony seating an additional 1000 will be added later. The stage depth will be thirty feet; the proscenium arch will be eighty feet wide. F. A. C.

Mary McCormic Sings in Ostend

OSTEND, Aug. 26.—Mary McCormic, American soprano, formerly of the Chicago Opera, was engaged by M. Sayag, conductor of the orchestra at the Kurhaus in Ostend, to appear as soloist there on Aug. 22.



Photo by James Merriman

Mrs. James Gordon Boswell, President of La Bohème Music Club

University of Miami Announces Music Courses

MIAMI, FLA., Sept. 4.—The University of Miami has announced its music courses for next season in a bulletin recently published. The season will open Oct. 15 with Bertha Foster as director of the Miami Conservatory, which becomes the music unit of the University. The faculty will include: Earl Chester Smith, Elise Graziani, Dewing Woodward, Arnold Volpe, Phillip Abbas, Hannah Asher, Eda Keary Liddle, Louise Shelley, Edna Sortelle, Rachel La Zarus, Luella Drake Sowers, Ethel Hadley, Katherine Zook, Madeleine Doloach, Elsa S. Fairchild, W. S. Sterling, Olive Beamon, Maude Oliver, Vivian Russell, Mary K. Brigel, Edna L. Cole, Sadie Lindenmeyer, Grace Hamilton Morrey, Helen Flanagan, Annie B. Foster.

A. F. W.

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Army Music School Assigns Graduate Band Leaders

WASHINGTON, Sept. 4.—Band leaders who are graduates of the Army Music School, Washington Barracks, have been assigned as follows: Warrant Officer Robert O. Dickson, to the Twenty-ninth Infantry Band, Fort Benning, Ga.; Warrant Officer Tito Lipartiti, to the Second Engineer Band, Fort Sam Houston, Tex.; Warrant Officer Wheeler Sidwell, to the Thirteenth Cavalry Band, Fort D. A. Russell, Wyo.; Warrant Officer Leroy C. Sleeper, to the General Service School Band, Fort Leavenworth, Kan.; Warrant Officer Arthur A. Jason, to the Twenty-first Infantry Band, Schofield Barracks, Hawaii.

A. T. M.

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The FALL ISSUE of MUSICAL AMERICA

occupies a unique position among periodicals in the musical field because of the extraordinary character of its contents. Thousands of those who engage artists and others among MUSICAL AMERICA subscribers keep the FALL ISSUE for months after publication as a book of reference for names and addresses of artists and their itineraries as given in its forecasts and advertisements.

An advertisement in the FALL ISSUE will bring engagements for the artist, pupils for the teacher and will immeasurably enhance not only the local but also the national as well as international prestige of all who are represented. By every token it is the outstanding medium for publicity in the musical profession.

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ITALY SPONSORING OPERA COMPOSITION

Large Prizes Offered by the State in Contest Closing This Month

ROME, Aug. 25.—The Italian Government is showing munificent encouragement to composers of opera this year. A contest under the auspices of the Ministry of Public Instruction, closing in September, will award an unlimited number of prizes for works deemed worthy.

The Fascist party has conceived a plan to make certain the early production of promising new works for the lyric stage. Under this plan of an award of 100,000 lire will be the largest sum awarded for any work, of which four-fifths will go to the opera theater which undertakes to produce the work.

The remaining 20,000 lire will be divided between the composer and the librettist. This is a rather small monetary return, but the advantage is that of securing production of operas.

The national contest has aroused much interest, and many composers are expected to compete. The *Gazzetta Ufficiale* has announced that the manuscripts must be sent to the Ministry of Public Instruction, Direction of Fine Arts, before Sept. 30.

Benno Moiseiwitsch, Russian pianist, makes his first appearance of the season with a recital in Aeolian Hall on the afternoon of Oct. 16.

Lakeland Club Dedicates Auditorium



LAKELAND, FLA., Sept. 4.—The new municipal auditorium, with a seating capacity of 1600, built at a cost of over \$250,000, had its official dedication recently at the hands of the Lakeland Choral Club. This is a new organization sprung from Lakeland's music colony, and has as its purpose the fostering of good music in Lakeland and the importing of celebrated artists during the winter season. The opening performances were given by some eighty voices under the leadership of J. H. Chamberlain, and won much praise for their general excellence. Officers of the Club, the members of which are shown in the above photograph, are: L. W. Bloom, presi-

dent; Mrs. C. B. Hutchins, secretary; J. H. Chamberlain, director; George F. Bayliss, director of the male chorus, and Mrs. Roscoe N. Skipper, pianist. Plans for this season include a course of concerts arranged with the Sherman K. Smith Management, to be opened by Cecil Arden, mezzo-soprano of the Metropolitan Opera. Other features of the course are to be appearances of the Letz Quartet, the Zimmer Harp Trio and Tom Williams, baritone. On each of these four programs the Lakeland Choral Club will be heard in several groups.

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SECOND HASLEMERE FESTIVAL IS OPENED

Rare Old-Time Music Forms Programs Given Under Arnold Dolmetsch

LONDON, Aug. 25.—The second Haslemere Chamber Music Festival was opened yesterday under the direction of Arnold Dolmetsch, the apostle of music for old-time instruments. The life-work of Mr. Dolmetsch has borne fruit at last in a definite revival of melodies of a period preceding Purcell, much of which had hitherto been entirely neglected.

The charms of the little village of Haslemere are delightful. Here the Dolmetsch family and their pupils perform the antique airs on instruments, many of which have been made in local workshops. As previously announced, there are ten concerts in the Festival. Three are devoted to Bach, four to English music, and one each to French, German and Italian works. Every morning an exhibition of instruments and a demonstration of their use will be open to all who hold tickets for the concerts, and at times there will be parties to visit the "Jesse Workshops," where the instruments are made.

The first concert was devoted entirely to Bach. There were pieces for harpsichord and viola da gamba, as well as unaccompanied works for both violin and harpsichord. The charm of these is unquestionably made more potent in their original instrumentation.



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For five years the Griffes Trio has been busy demonstrating

WHY

the single artist recitals or the hodge-podge joint recitals draw empty houses.



**Mascagni Tour Cancelled,
States San Carlo Opera Head**

[Continued from page 1]

the opening performance at the Century on Sept. 13, Mr. Gallo decided to change the order of the opening week's operas.

"It was this announcement that caused some of the daily newspapers immediately to infer that Mascagni had revoked his contract—which now is known to be the fact.

"It is believed that legal proceedings are to be instituted by Mr. Gallo against Mascagni," says the statement from Mr. Gallo's office, "for breach of contract and damages alleged to have resulted from his sudden decision to remain in Italy. It is also felt that Mascagni still feared bodily arrest as the result of several of the outstanding obligations recorded against him in this country, particularly in Massachusetts, where arrest can be made of a debtor. Despite Mr. Gallo's arrangements made with the Shuberts and with George C. Tyler, both of whom waived judgments against Mascagni, the composer evidently was uneasy about a second venture into the United States on that score."

The première of "Il Piccolo Marat" has been definitely cancelled, although the orchestral parts, libretti, colored costume plates, scene plates and other material for the opera were received by Mr. Gallo a week ago Saturday aboard the Conte Biancamano, which also brought four new Italian artists for the San Carlo company. Mascagni had released this music and everything was ready for his arrival, says the American manager. Mr. Gallo estimates the amount which he spent on preliminaries to the tour as \$12,000.

Commenting upon the composer's action, Mr. Gallo said: "I am amazed and cannot understand Mascagni's action. Everything was definitely closed and I had had every assurance from him that he would be here on time. I have had no satisfactory explanation and shall seek one in the courts. However, the San Carlo has got along quite successfully for many years without Pietro Mascagni, and with all due respect to his importance, I think the San Carlo still can do without him in the future. My sole regret in the matter is not so much the loss of any money as the disappointment which this act may cause to many of my patrons."

Composer's Demands Met

The first agreement, Mr. Gallo explained, was reached on Aug. 7, when his Italian agent, Tramontano, wired that the composer had accepted the offer of \$15,000 for eleven performances. After the advance payment, the agent sent word on Aug. 20 that some one had informed Mascagni that Mr. Gallo had provided Maestro Bavagnoli with fifty-five musicians and a chorus of sixty when he had directed for the impresario in San Francisco in 1912. Mascagni, the agent said, demanded the same provision, together with a guarantee against all lawsuits or attachments for debts or possible arrest while in this country.

In a cablegram on Aug. 24 Mr. Gallo accepted all the new conditions, he said, and guaranteed the composer "in toto against debts."

Last Sunday Tramontano cabled that Mascagni had refused to come to the United States under any circumstances. "Ferone, Mascagni's agent," he said, "is ready and willing to give you a written declaration that Mascagni had twice accepted your contract."

The original agreement signed by Mascagni at Rimini last summer, Mr. Gallo says, is now in the possession of the Italian agent. A second verifying contract was cabled back to the composer by the manager to make sure that there was no mistake in terms. Copies of all communications are in the possession of the Gallo offices.

Mascagni Denies Contract

On the other hand, Mascagni states that he never concluded negotiations to appear in America this winter. According to Associated Press advices from Leghorn, Italy, dated Sept. 8, the composer states that he did not intend to visit the United States until he received a contract in keeping with what he considered worthy artistic conditions.

"I definitely rejected as unworthy and unacceptable," said Mascagni, "Gallo's proposal to present the operas 'Cavalleria Rusticana,' 'L'Amico Fritz' and 'Il Piccolo Marat,' with an orchestra of forty-five persons and a chorus of thirty at New York, and thirty-six at Boston and Philadelphia, with one rehearsal of

'Cavalleria Rusticana,' two of 'L'Amico Fritz' and three of 'Il Piccolo Marat.' This offer was made through his representative at Milan, who later succeeded in having Gallo increase the size of the orchestra in New York to forty-six.

"As a final ultimatum I proposed an orchestra at New York, Boston and Philadelphia of fifty-five persons and a chorus of sixty, reserving to myself the right to judge the necessary number of rehearsals. I did not mention financial

conditions.

"Gallo answered on Aug. 22, flatly rejecting my conditions and offering an orchestra of fifty in New York; whereafter all negotiations were broken off.

"Later, on Aug. 26, Gallo telegraphed, accepting all the conditions, which, however, I refused. I consider that after his refusal of Aug. 22, Gallo tried to make it appear that my earlier counter proposal amounted to acceptance.

"I never made a real or moral agree-

ment.

"I fail to understand how Gallo could publicly announce my coming as early as Aug. 20 without possessing any agreement with me, knowing that I had rejected his conditions. Nor how his Milan representative could have communicated my acceptance without having either a written or a verbal contract."

"Before signing the contract conditions must be discussed and approved."

B E L O U S S O F F

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Aeolian Hall, New York

P R E S S C O M M E N T S

He is every inch an artist of surpassing musicianship, fastidious taste, intelligence and refinement of feeling.—*N. Y. Telegram and Mail*.

He showed incisive rhythm, beauty of tone, unerring accuracy of intonation and the taste of a sound musician.—*N. Y. Evening Sun*.

His performance was an admirable example of the finest feeling for "style" in music.—*N. Y. Times*.

A brilliant 'cellist. In the ranks of the finest 'cellists of the day.—*London Daily Mail*.

Beloussoff is a master of his instrument.—*Berliner Tageblatt*.

His art has something monumental about it.—*Prager Presse*.

A superb 'cellist, who possesses a very beautiful tone and a brilliant technique.—*Le Petit Parisien*, Paris.

A 'cellist of the first rank, a distinguished, many-sided player of the classical school.—*Neue Freie Presse*, Vienna.

Of Beloussoff we may say that almost never has more musically beautiful 'cello playing been heard here. In virtuosity he had no limits.—*Washington Herald*.

SEASON 1926-1927 BOOKING

Böhm Orders Ballet from Vaughan Williams

A NEW ballet is being composed by Vaughan Williams, British composer, on the subject of Dickens' story, "A Christmas Carol." According to advices from London, the composer was commissioned to prepare this work by Adolf Böhm, who, it is expected, will present it in America.

SEATTLE ARTISTS HEARD IN "MIKADO" EXCERPTS**Musicians Mark Anniversary—Series of Interesting Recitals Given by Soloists and Quartet**

SEATTLE, Sept. 4.—Jacques Jerville directed a cast of ten in excerpts from Gilbert and Sullivan's "The Mikado" recently in excellent performances at the Coliseum Theater, assisted by a concert orchestra under S. K. Winegard.

Formerly residents of New York and Europe, but now making their home in Seattle, Mr. and Mrs. Albert B. Keesing recently celebrated their thirty-first wedding anniversary. Both have been prominent in musical circles here, Mr. Keesing playing in Henry Hadley's symphony orchestra, and Mrs. Keesing directing choruses and appearing as singer.

Lillian Hoffmeyer Heyer, mezzo-soprano, sang in concert at the Cornish School, in joint recital with Lois Adler, pianist of the Institute of Musical Art, New York. Mrs. Heyer gave a program made up entirely of Scandinavian songs, displaying emotional warmth and interpretative ability.

Returning from a year of study and travel in Europe, John Hopper, pianist, gave a noteworthy recital in the Cornish School series of summer programs. Listed were the Bach-Louré Aria and Overture transcribed for the piano by Rafael Joseffy; Sonata "Appassionata," by Beethoven; "Refrain de Berceuse," Palmgren; "Feux Follets," Philipp; Ballet Music from "Rosamunde," Schubert-Ganz; Intermezzo in E Flat Major, Brahms; "Perpetual Motion," Weber-Brahms; and Staccato Etude, Rubinstein.

The University Girls' String Quartet, composed of students of the University of Washington—Marjorie Chandler and Siri Engmann, violins; Irja Kopika, viola; and Eleanor Hale, cello—played in concert at Meany Auditorium, assisted by David Lincoln Burnam, violinist. Ruth Frances Allen of the faculty of the music department, assisted at the piano.

DAVID SCHEETZ CRAIG.

Harlan Randall Leaves Capital to Unite with Chicago Musical College

Harlan Randall, Baritone

WASHINGTON, Sept. 4.—Harlan Randall, one of the best baritone singers in this city and prominent among the younger teachers, is leaving Washington to join the faculty of the Chicago Musical College.

Mr. Randall is a pupil of Herbert Witherspoon, president of the College, and has won an enviable place in the musical life of the Capital. When a pupil of Edouard Albion, he sang with the Washington Opera Company in such operas as "Faust," "Carmen" and "Pirates of Penzance." His work with the quartet of Calvary Methodist Episcopal Church has also been appreciated.

Mr. Randall has frequently been heard as soloist on radio programs, and has introduced manuscript Spanish songs at special concerts given by the Pan-American Union. Songs by Florence Parr-Gere were given their first Capital presentation by Mr. Randall at

New Music Director for Baden-Baden

BADEN-BADEN, Aug. 20.—The city of Baden-Baden has appointed a new conductor of its symphonic concerts and of the combined civic musical forces, in Ernst Mehlich, conductor of the Breslau Opera. He will succeed the late Ferdinand Wagner.

the Festival of Music arranged by the American Women Composers in April, 1925.

In addition to the teachers already mentioned, Mr. Randall studied voice with Helen McLeod Clift and Louis Thompson of this city.

Mr. Randall comes from Revolutionary stock, George Clymer, a brother of a maternal great-grandmother, having been one of the signers of the Declaration of Independence.

DOROTHY DEMUTH WATSON.

SEATTLE PUPILS APPEAR**Students in Voice and Instrumental Music Make Good Impressions**

SEATTLE, Sept. 4.—Students appearing in recitals have made excellent impressions.

The mid-summer recital of the Howe College of Music was given by Evelyn C. Jernberg, Marie Herzman, and Hazel Cameron Hayward, pianists.

Clifford W. Kantner presented three groups of vocal students in musicales at the Wilsonian Hotel.

The first of a series of twilight concerts in the New Washington Hotel is scheduled under the direction of Anabel Trent, to present piano pupils of Harry Krinke, and violin students of John Spargur.

J. W. Bixel, instructor in voice, presented several groups of pupils in recent recitals. Among those appearing were two professional students, Mrs. William Bevan and John Moran.

Students of the Engberg School of Music appeared in an interesting recital in the Olympic Hotel. They represented the teaching work of Mme. Davenport Engberg in violin; Allen B. Dow, piano; and Thomas H. Toll, voice.

Pupils of Ernest H. Worth, teacher of voice, gave a program in the Wilsonian Hotel, assisted by Marion Ferguson, violinist; Mrs. Ernest H. Worth and Elizabeth Childs, pianists.

DAVID SCHEETZ CRAIG.

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Florence Macbeth Joins Los Angeles Opera

LOS ANGELES, Sept. 4.—Florence Macbeth, coloratura soprano of the Chicago Opera Association, has been added to the roster of the Los Angeles Opera Association, according to an announcement by Merle Armitage, manager. Miss Macbeth, who will appear with the San Francisco Opera Company in place of Claire Dux, will be heard in Los Angeles in the title rôle of "Martha," on the evening of Oct. 7. That the public is greatly interested in the forthcoming season, beginning on Oct. 4, was evident on the opening day of the seat sale on Aug. 30, when the sale of individual seats totaled more than \$1000, bringing the aggregate amount to about \$56,000. The management is confident that the public response will be more than sufficient to meet the cost of the season, estimated at \$165,000 for the eleven performances. The enormous seating capacity of the Shrine Auditorium, which will accommodate nearly 7000 persons, will make it possible for everyone to hear opera.

H. D. C.

St. Louis Symphony Engages Sylvain Neack as Concertmaster

ST. LOUIS, Sept. 4.—The St. Louis Symphony announces the engagement of Sylvain Neack as concertmaster. Mr. Neack was at one time assistant concertmaster and soloist with the Boston Symphony, and in more recent years has been concertmaster, solo violinist and assistant conductor of the Philharmonic Orchestra in Los Angeles. He has also been a leader in the field of chamber music, having founded the Los Angeles Philharmonic String Quartet. He will appear as soloist at a pair of symphony concerts here. Mr. Neack is a native of Holland.

S. L. C.

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NEW YORK, SEPTEMBER 11, 1926

LIFE AND WORKS

THE disappearance of the type of biography entitled "Life and Works" is symptomatic of the change that has taken place in the attitude of the biographers toward their subjects. Formerly the life of the creative man was studied in the attempt to discover the motivation of his artistic product; now the product is scrutinized for hidden traces of personal character. Indeed, the modern biography, written with the psycho-analytic method, might well be called "Works and Life."

While biography has always been a fascinating branch of literature, it was practiced for centuries in a purely objective manner. Actions were chronicled, and character was deduced from the actions, with supplementary evidence from witnesses. With the exception of linking definite actions with consequent artistic expression, biography excluded critical discussion of the product, as this was considered a separate kind of inquiry.

Sainte-Beuve was the first literary critic to insist upon the importance of biography in an estimation of an artist's work. His method was to study heredity, environment, training and the accidents of life as factors determining the quality of the product. There are evident advantages in this systematic examination of causes that may influence the trend of a creative mind, but the weak point of the method is that it takes no account of the incalculable quality of genius, which flowers whether conditions are adverse or favorable.

The vogue of the Sainte-Beuve school continued until psycho-analysis made its entry into the field of artistic criticism. The procedure is now being re-

versed: the character of the artist is deduced from the study of his works. This examination is not confined exclusively to literature, but is applied to music and other arts as well.

Music is the most difficult of all artistic products to be analyzed in this manner, for the psychology of musical expression has not yet been definitely worked out. Still, in the attempts that have already been made, some interesting sidelights have been thrown on the temperaments of composers by a study of their scores. This is a field of investigation which promises to be fruitful.

SYSTEMATIC PROGRAMS

ONE of the major preoccupations of the orchestral conductor is the building of programs that will please the vaguely defined person known as the average auditor. His task is to select works representative of both classical and modern composers and arrange them in such order that the program will have balance and proportion. This kind of program, arranged with due regard for contrast and for the differing tastes of listeners, has become the generally accepted type for symphonic concerts.

A study of orchestral programs extending over a number of years will show that this eclectic method results in a considerable amount of reduplication and a wearisome iteration of certain standard symphonies, season after season. Now that public patronage of orchestral music is thoroughly established, there is the possibility of trying the effect of system in place of arbitrary choice.

An orchestral season might be divided into three series of concerts—one devoted to contemporary music exclusively, one to programs of historical sequence and one to programs tracing the influence of one composer upon another. Such a systematic method would be a novelty in itself, besides providing students and laymen alike with surveys of epochs as the bases for understanding the development of the art.

An historical series might be so arranged, for example, as to afford us the opportunity to judge for ourselves the justness of the verdict that settled some of the rivalries of the past—to hear the music of Bononcini side by side with that of Handel, to compare the styles of Mozart and Salieri, and to understand by the aural test why Gluck triumphed over Piccinni. We read of the controversies of these composers in histories of music, but we are seldom or never permitted to compare the claims of the vanquished with the merits of the victors.

Much might be gained too from programs so ordered that we could see the influences wielded by composers upon their contemporaries and their chronological successors—to trace backward to its source the Italianism evident in Mozart's style, and to observe the indebtedness of Haydn to Philip Emanuel Bach. Comparisons of this kind are almost endless in their combinations.

SUMMER OPERA

IN keeping with the news of "bigger and better" summer activities in all parts of the United States is the report from St. Louis that the Municipal Opera Association has broken its own records both for attendance and receipts. The organization recently closed its eighth season after a run of twelve weeks, and during that period the attendance was considerably more than half a million—the exact figures are 539,750. This tops by 62,021 the total of auditors for the previous season.

Inasmuch as the St. Louis repertoire is composed primarily of light operas, proponents of grand opera in English are rejoicing over the fact that the largest weekly record of the season was scored by "Il Trovatore," which captured the honors held by "The Merry Widow" since 1923.

A NEAT formula to describe music that follows mathematical rules and eschews spontaneous inspiration has been found by Basil Maine. Writing in *The Spectator* about the performance of Schönberg's quintet for wind instruments at the recent Zurich festival, he says:

"For me the work was self-destructive; that is to say, it was one of those equations in which all terms cancel out and leave you with the tantalizing result: nothing equals nothing."

HOW resilient and inevitable are some of our oldest and most overworked jests! Recently, in the columns of a New York evening daily, an advertisement appeared for a "Male Tenor!"

Personalities



Color-Organ Inventor at Work

Through the summer months, Thomas Wilfred has worked in his New York laboratory putting the new Clavilux in shape for its travels. He has polished up several new and startling compositions for color-organ. One of his lutes, relic of his singing days, hangs high on the wall at home. Others lie in a bank vault. A radio "fan," Mr. Wilfred often listens to recitals through this medium in his Forest Hills home, but as yet the radio has no means of broadcasting the visual compositions which are played by the Clavilux.

Jacobs.—In the season just closed the Max Jacobs Quartet has done an interesting work for native American composers. At a series of concerts broadcast by radio this quartet presented works by Mortimer Wilson, Henry Holden Huss, David Stanley Smith and Gregory Mason. A feature of the occasion were introductory remarks on the works by the composers.

Raymond.—George Perkins Raymond, tenor, who will begin his season early in October with engagements on the Pacific Coast, is now in Europe. Recently he visited Paris, Baden-Baden and Salzburg. In the latter festival city he met his manager, Annie Friedberg. Mr. Raymond then went to Berlin to coach in répertoire with Mme. Schoen-René, supplementing his study with motor trips in search of folk-song novelties.

Corigliano.—When John Corigliano broadcasts on Sunday night Sept. 19, as guest artist for the third time this summer in the Atwater Kent radio hour from WEAF and affiliated stations, he was to use for the first time a Tononi violin, believed to be more than 200 years old. Mr. Corigliano is said to have paid \$5,000 for his new instrument. He looks forward to its use with great pleasure. Mr. Corigliano will give his annual New York recital at Aeolian Hall on Feb. 13, and a Brooklyn recital at the Academy of Music on Nov. 7.

Homer.—Louise Homer was invited officially to sing at the dedication of the Pennsylvania Building at the Sesquicentennial on Aug. 30. Mme. Homer is a Pennsylvanian by birth, and was selected as one of the State's most prominent daughters to be honored at the dedication. This was one of the most important events of the Exposition, with Governor Pinchot and Mayor Kendrick present, and several ex-Governors of the State participating. Mme. Homer sang "The Battle Hymn of the Republic" among other works. On the same evening she volunteered to sing one number just before the banquet held to close the day's festivities.

Persinger.—At a recent concert of the Persinger String Quartet of San Francisco in a small Middle West town, the janitor's son, a Negro lad of some twelve years, sat in the front row. During the Mozart Quartet he sat quietly, sucking his thumb, in rapt attention. "I wondered," said Mr. Ford, the second violinist, "just what he was getting out of the music. Our second group contained the Lento movement of the Dvorak Quartet, Op. 96, the one supposedly on Negro themes. With the opening bars the youngster started to sway in rhythmic measure and his eyes to roll. By the time we reached the end of this number he was one ball of ecstatic delight. With the next classic work he returned to thumb-sucking quietude. But, when we played Gardner's 'In the Canebrake,' he jumped to his feet. With swinging arms he started a double shuffle, but was fortunately whisked out of the hall by an irate parent before any damage resulted!"

Point and Counterpoint

By CANTUS FIRMIUS, JR.

The Delicate Bulb

"**J**AZZ," writes a Canadian music critic, "is the onion of the musical recipe. To an onion hater, any method of serving onion is an abomination. But the fact remains that he frequently eats it in one form or another and doesn't know it. Leave it out, and its most virulent enemy will immediately detect a certain flatness and blame the cook. The onion hater is really not a hater at all; he merely hates onion straight. He actually likes it in its place, and delicately (*sic!*) so!"

This reducing of the matter to a gastronomic basis was a happy thought—nay, a genuine inspiration! It opens the way for an entirely new sol-fa system. The various tones will be known as condiments, musical forms as dishes.

The gourmet will be led to music through the pleasant watering of his salivary glands, and whole villages will succumb to the lure of "Food Week."

Besides, some Burbank of the future may be induced to grow a sort of odorless, or denatured, blues.

"Bermuda Jazz for Delicate Palates" may become the battle-cry of the more refined. The connoisseur will grow his Charleston melodies in the greenhouse. Batches of "Amériques" will be produced by brides.

Menus of the Future

BUT the most amazing changes would probably come in the concert hall, if this institution should be remodelled as a super-hashery.

We can picture an evening in 2026, when Clarence the Commuter and his lady array themselves in dinner clothes for a square melodic meal at Carnegie Hall.

"Never mind preparing dinner," the head of the house will remark airily. "Mr. Toscanini is serving some choice spaghetti by a young Latin chef. We shall have 'Liebestod' for dessert."

At Aeolian Hall, meanwhile, another community supper is being administered by a mezzo-soprano who is a culinary expert in many strange and new edibles. Indigestion may attack her guests in epidemic form, but the repast goes on—from olives to macaroons.

Ambulances are hurriedly summoned, and the festive flowers are used to deck the delirious, when the Modernist Groups give their *intime* dinner parties.

Vindictive Viands

THE following is served in little bites, seasoned with conversation:

Antipasto of Gallic flute suite, sauce vinaigre.

Torrid Latin purée for voice, with six instrumental croutons.

Entrée from Austria, atonal dressing. Roast from the Teuton Kitchen, seasoned with quarter-tone paprika.

Dessert Americain: sop to the Native Conscience.

Russian kwass, post-revolutionary, one-half of one per cent.

P. S.—Esthetic scruples may be checked by the management; no more than one old-fashioned prejudice allowed each diner. Monthly prize for new recipes. Have you a little MS. sonata in your home?

Inexpressible

MMR. WARBLER was very vain about his singing. Whenever he went out to a party he lost no time in inviting some one or other to ask him to sing.

He was at a party recently, and to his great delight he was asked to sing, quite early in the evening. He did so, and then:

"Now, my lad," he remarked to a small boy who was sitting near, "what have you to remark about my singing?" "Nothing, sir," said the bored youth. "What I have to say isn't remarkable!"

On the Ear-Drum?

ASARDONIC squib from the veteran *Punch* brings an echo of the Great Cacophony Contest in Britain.

"A newspaper reports the case of a jazz-band drummer who was accidentally hit on the head with a hammer. We must take our contemporary's word for it that it was an accident," adds the dean of the trans-Atlantic humorists.

Discrimination

THIS moving season is fast approaching, and in this connection the following advertisement in a New York newspaper gives one room for thought:

"Large north-light studio. Every convenience. No musicians!"

ARADIO fan writes us that when he wants to get a good impression of ultra-modern music, he simply tunes in on several stations at the same time.

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

transmitted it to paper. Glazounoff wrote it out from memory four years after the composer's death.

???

How to Pronounce Them

Question Box Editor:

Kindly indicate as nearly as possible the pronunciation of the following names: "Reyer," "Bemberg," "Messenger" and "Thomé."

"BIELKA."

Bellefontaine, Pa., Sept. 2, 1926.

"Ray-yair," "Bemm-bair," "Mess-sah-shay" and "Toh-may." Syllables are equally stressed in all cases.

???

Nordica's American Début

Question Box Editor:

Did Lillian Nordica make her American operatic début at the Metropolitan Opera House? If so, when and in what rôle?

V. H. N.

Newark, N. J., Sept. 3, 1926.

Nordica's début in opera in America was made at the Academy of Music, New York, in Mapleson's company, as "Marguerite" in "Faust" Nov. 26, 1883.

???

Two Tunes

Question Box Editor:

Can you tell me the source of the tune of a ribald verse popular a decade or so ago, beginning "The butterfly, he has gauzy wings"; also that of "Hail, Hail, the Gang's All Here." I am under the

impression that this latter is from some light opera, though recently I heard it claimed as an original Yale song.

TILTON DWIGHT.

Boston, Sept. 4, 1926.
The first is from "Amorita" by Jakobowski, the composer of "Erminie," and the latter is from Gilbert & Sullivan's "Pirates of Penzance."

???

Wallace and Philharmonic

Question Box Editor:

Is it true that Vincent Wallace, the composer of "Maritana," was one of the early conductors of the New York Philharmonic?

GEORGE S. M.

New York City, Sept. 5, 1926.
Wallace was never a conductor, but was one of the interested musicians who made possible the organization of the orchestra in 1842.

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Concerti di Saggio

Question Box Editor:
Just what is a "concerto di saggio?"

"FLORA."

Omaha, Neb., Sept. 3, 1926.
A pupil's concert given for practise.

The word comes from "saggiare," meaning "to test." There is an equivalent German term, an "Uebungsabend."

???

Shakespeare Songs

Question Box Editor:
In which of Shakespeare's plays do the following songs occur? "A Cup of Wine that's Brisk and Fine," "Jog On, Jog On the Footpath Way," "Orpheus with His Lute," "When Daisies Pied and Violets Blue."

JOHNSON WRIGHT.

Brooklyn, Sept. 5, 1926.
In Second Part of "Henry IV"; "A

Winter's Tale"; "Henry VIII"; and "Love's Labour's Lost," respectively.

???

A Spanish Term

Question Box Editor:
What is the exact meaning of the term "Sigese en el similar estilo," which I find in a piece of Spanish music?

G. H.

Jefferson City, Mo., Sept. 3, 1926.
"Follow in similar style."

???

Glazounoff and "Igor"

Question Box Editor:
Is it true that Glazounoff wrote the overture to Borodin's "Prince Igor?"

CLARENCE ZILCH.

Chicago, Sept. 4, 1926.
Not exactly. Borodin had played the overture for Glazounoff, but had never

A Prima Donna Reports for Duty

Florence Easton Returns from Europe—Metropolitan Rôles to Include "Pamina" in "The Magic Flute"; "Leonore" in "Fidelio", "Turandot" and a Part in "The King's Henchman"

A CUP of that, two cups of this, a tablespoon of something else, and just a pinch of spice and a chef has mixed his pastry. A measure of opera, two measures of study, a series of concerts, a bit of recreation and a prima donna has rounded out her routine existence.

Back from Europe last week came Florence Easton, ready for work, refreshed and healthy after her merited bit of recreation. First will come concerts, an October tour, then opera, considerably more than a heaping measure, for Mme. Easton will be with the Metropolitan for the entire season. There will be her old rôles and four new ones she is preparing: *Pamina* in "The Magic Flute," *Leonore* in "Fidelio," *Turandot* and a part in Deems Taylor's "The King's Henchman."

About New Rôles

"*Turandot*?" I did not get to Italy in time to see the performances, but friends of mine who were there were most enthusiastic," says Mme. Easton. "It should be a big success here. It is so spectacular and offers so many opportunities for scenery and costuming. I have found my work on it most interesting. The music is difficult, there are many long declamatory passages, but I love them. It hasn't the appeal, perhaps, of the early Puccini. There aren't the single passages to remember, with the exception of the tenor's aria in the



Mme. Easton on a Picnic with Friends in Waddington Fells in Yorkshire, England. The Camp Chair Was Brought by Friends for Their Guest of Honor, So That She Wouldn't Run Any Risk of Taking Cold.

heard nothing at all about it except that Serafin, whom I saw in Varese, professed himself as being well pleased with it."

Mme. Easton began her summer at the Baden-Baden Festival.

"We gave two operas, two performances each—'Così Fan Tutte' and 'The Barber of Seville'—and with the exception of the soprano who sang *Rosina* in the 'Barber,' we were all from the Metropolitan—Bodanzky, Bori, George Meader, Didur, Kathleen Howard, De Luca, Elizabeth Kandt. The conditions were ideal: the intimate little theater (it holds only 1600); the performances perfect miniatures of those at the Metropolitan; the stage settings exact copies on a small scale; even the German chorus trained to sing in Italian. The venture itself was an unqualified success. If we had been able to stick together, there would have been engagements for us all over Germany. We were besieged with invitations, but of course it was impossible to accept."

A Bit of Recreation

So the singer traced briefly her working schedule the day after her arrival in her New York hotel. It was the bit of recreation that was uppermost in her mind. She had had a glorious holiday—Paris after the week at Baden-Baden; then the Lido for over three weeks ("and everyone you ever knew was there"); then London and a visit to the north of England, where she was born, to visit relatives.

Her son, Jack MacLennan, took the vacation trip with her.

"He is on the stage," says Florence Easton, very proudly, and perhaps she will show you some photographs of a handsome, dark-eyed boy, very healthy looking, very "American."

"For a year he was in a Shake-

sands at Lido, of London and Paris, sparkling with life; of the theaters with her son "who wanted to see everything"; of a visit to the London home of Joseph Riter, director of the Fine Arts Society of Palm Beach, "who has done so much for music there"; of meeting Lyell Barbour, a young pianist, a Matthay pupil, who has "given very successful concerts in London and who will make a New York début this winter after a tour of Germany and Holland." There were reminiscences of a restful visit in Yorkshire, of picking up old threads, enough pleasant memories in all to make a very happy seasoning for the winter's round of work.

ELIZABETH ARMSTRONG.

"PIED PIPER" TO APPEAR FOR BENEFIT OF HOSPITALS

New York Première of Musical Play Announced for November in Mecca Auditorium—Cast Includes 400

Plans are completed, it is announced by the National Association for Music in Hospitals, for a series of performances, commencing Nov. 12 in the Mecca Auditorium, of a new musical extravaganza entitled "The Pied Piper."

The book and music are by J. Francis Smith of this city. The story is based on Browning's poem and is handled in the manner of a light opera. The opening performance will be the New York première.

The National Association for Music in Hospitals will receive the entire proceeds. The performances are to be given under the auspices of the New York committee of the Association, which includes Mrs. Eustace Corcoran, Mrs. William Caldwell, Ruth Auchincloss Child, Mrs. Philippe Coudert, Mrs. Gilmore Drayton, Matilda Frelinghuysen, Olive Stott Gabriel, Pirie MacDonald, Clayton W. Old, Paula Pardee Marwede, Rose Phelps, Maj. Augustus Post, Mrs. George Robinson, Mrs. John Scofield and Gladys Tallman.

Society débutantes will act as ushers and will also participate in choruses and dances.

"The Pied Piper" will have a cast of 400, including twelve principal and thirty-eight secondary parts.

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Philadelphia Harmonica Band Plays for Organists

City's Unique Organization Shows Musical Skill and Draws Praise from Audience of Elder Musicians

PHILADELPHIA, Sept. 4.—Conclusive proof of the unequivocal efficacy of the harmonica in guiding the child to a wholesome spirit of musical appreciation as well as a deep-rooted ability in musical expression was evidenced very convincingly last week when the Sesquicentennial Harmonica Band of sixty Philadelphia boys, averaging thirteen years in age, appeared in concert before the National Association of Organists holding convention in this city.

This band was conducted by Albert N. Hoxie, Jr., who has been very largely responsible for the development of the harmonica in Philadelphia. More than 60,000 boys and girls are learning the fundamentals of music through the medium of this—the harmonica—the most cosmopolitan of all musical instruments. Today this band enjoys a nationwide reputation for musicianly skill as harmonicaists. In less than two years since its formation, which followed shortly after the dawn of the harmonica movement in Philadelphia, this

group of embryo musicians, highly trained in the art of breathing popular, standard and operatic arias into the air chambers of the most inexpensive of all musical instruments and quivering the metal reeds until the most appealing musical tones wafted in symphonic ensemble to win the plaudits of thousands of people who have attended their concerts in all parts of the country, has created for the harmonica a real place of no mean importance in the field of musical education and development.

It would be seriously amiss at this point not to make mention of the important fact that out of this great harmonica movement in Philadelphia, today commanding the earnest interest of upwards of 60,000 boys and girls, all of school age, there has been brought into the field of juvenile musical activity a Junior Civic Symphony Orchestra and a Civic Symphony Band, acclaimed by all critics and musical authorities who have heard them to be the finest junior organizations in the country. All this is due to the harmonica. The movement was started largely through the untiring efforts and perseverance of Mrs. Frederick W. Abbott, a director of the Philadelphia Music League.

Brings Surprise

The appearance of the Sesqui Band, neatly uniformed, was an unexpected interlude in the nineteenth annual convention of organists, of which association Henry S. Fry, organist at St. Clement's Church in Philadelphia, was president last year. Mayor Kendrick of Philadelphia, who is sponsor of this harmonica band and who never misses an opportunity to declare publicly that he owes all the musical appreciation and ability he possesses to the fact that when a boy he was a harmonicaist, welcomed the organists at the opening of their convention in Philadelphia and told them in glowing terms of the great musical ability of his pet band of sixty lads, the smallest of whom is but nine years. "You will be missing a real treat unless you hear them," said the Mayor. The result was an invitation to have them play at the banquet in the great auditorium of the Elks' Club.

Frances Fritzlen, pianist, accompanist and coach, and Nada Gilbert, reader and dancer, have opened a studio in the Winne Building, to be known as the Fritzlen-Gilbert Studio.

Gertrude McCormack Seaman, contralto and teacher, has arranged to teach in the Krebs Music Studios on two days each week.

Gladys Warren of this city, a pupil of Lee Pattison, who has been teaching in Hood College, Frederick, Md., for the last two years, has accepted a position as dean of the music department of the State College for Women at Valdosta, Ga.

Harriet Scholder, pianist, is joining the faculty of the State College of Washington, in the School of Music and Fine Arts, at the end of September.

Harmonica Seen as Means of Encouraging Love of Music Among the Younger Generation of the Country

ence of highly trained musicians. Now let every boy prove himself a soloist. Let us win new glory for the harmonica."

Play Difficult Music

This lively mass of school lads, thrilled by the coming event as they were never thrilled before, notwithstanding their many public appearances, including a week's engagement at one of the leading theaters in Philadelphia where they captivated the thousands who heard them, entered the banquet hall to receive a tumultuous reception. The band was not content to render a program of simple selections, but played "Under the Double Eagle" March, "Glow Worm," the Sextet from "Lucia," "Stars and Stripes Forever," and a group of popular numbers.

A thunderous ovation was accorded the boys when they had completed the program, and when the audience sensed that the band had finished and was to depart, more applause followed with cries from the organists to "play some more." Several encores were then given but the band had another theater engagement that evening and had to leave.

Fred Sonnen, assistant director of the band, and soloist, whose skill on this instrument has won him fame all over the country, then played several numbers, including the Minuet by Paderewski. This afforded the assembled organists an excellent opportunity of judging the musical efficiency of the harmonica. Mr. Sonnen played with the skill of a master and his efforts were loudly applauded. As a finale he gave some clever imitations of other instruments, ending with a "blues" number that embraced every tone in the catalogue of music, as well as those weird croonings and moanings that have characterized the compositions we know as "blues."

This event brought new laurels to the career of the harmonica, adding fresh glory to the many and varied successful achievements of the instrument in the past. Moreover, the recital of this Philadelphia band convinced those organists who had never before enjoyed the opportunity and privilege of listening to harmonica music in symphonic ensemble, as well as solo work, that the harmonica is playing a notable part in this great movement of bringing about the musical transition of young America.—W. J. D.

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Valuable Relics Stolen from La Scala

THEIVES have again been active at Milan's historic opera house, according to a dispatch published in the Paris *Herald*, which states that La Scala was robbed recently of several of its most priceless relics. Apparently hiding in the main section of the theater when the house was cleared at the end of the performance, the robbers gained entrance to the museum and despoiled it of its most treasured relics. Lists of the articles taken have been given to art and curio dealers and Customs officials have been notified to be on guard to keep them from leaving the country. Among the stolen objects is a sword which once belonged to Napoleon and the jewels of the famous dancer Marchionni. A number of valuable manuscripts, including original scores of several operas, also were included in the theft.



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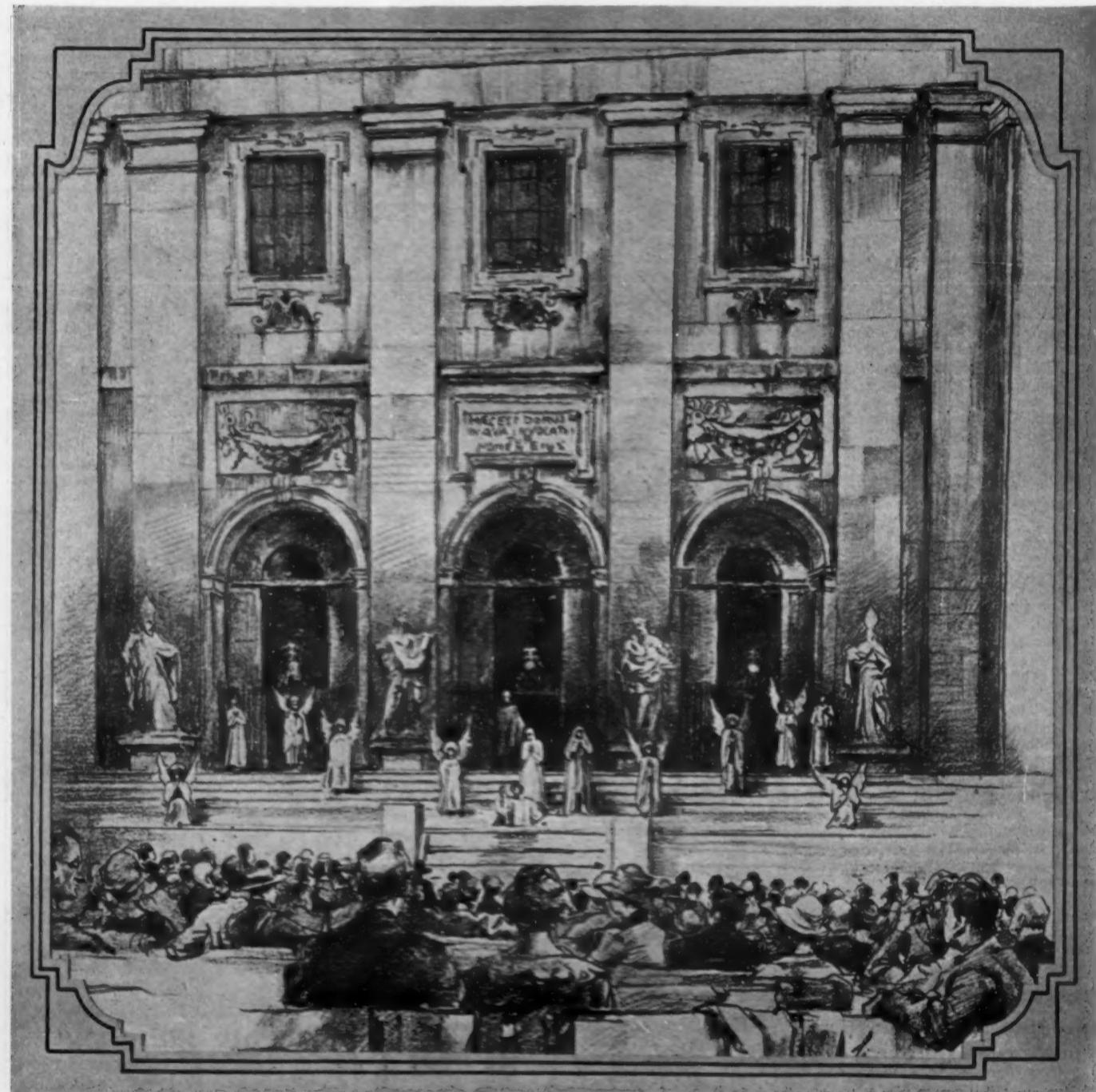
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SURVEY OF EUROPEAN ACTIVITIES *

Salzburg Events Make Brilliant Month

Festival City in the Salzkammergut Puts on Brightest Dress for Visit of International Audience—Notable Past of Old-World Seat Is Recalled—Mozart, Strauss, Gozzi and Goldoni Dominate Programs—Modern Music Conspicuous by Absence



"EVERYMAN" IN THE CATHEDRAL SQUARE

An Impression of Max Reinhardt's Salzburg Production of the Morality Play, Arranged by Hugo von Hofmannsthal, Richard Strauss' Librettist, Which Was Given in the Open Air: from a Sketch by Adalbert Sipos in the "Illustrirte Zeitung"

By DR. PAUL STEFAN

SALZBURG, Sept. 1.—When one speaks of the Salzburg festival, one has to make a difference between those that were held here previous to some two years ago and those which have been given since then.

Salzburg is a wondrously beautiful city of the Austrian Alpine country, with the most splendid mountain scenery and with a rich tradition. It was the residence of Archbishops, who were not alone ecclesiastic powers but also temporal princes and ruled until the year 1816. Mozart was as a youth an archbishop's court musician. Out of this tradition developed the still existing musical culture in Salzburg and the love of the whole world for this beautifully laid-out city with a glorious past, the birth city of Mozart.

There has been from time to time an effort to perpetuate the memory of that resplendent time and to retain the rank of Salzburg as an unusual city by the giving of music festivals. Such events were held especially in the last years of

the Nineteenth Century, and in the first of the Twentieth Century, and great singers like Lilli Lehmann, D'Andrade, conductors like Felix Mottl and Gustav Mahler took part.

When, however, the new state of Austria was founded, it became the custom for a whole succession of artistic personalities of Vienna to hold in Salzburg, not only music festivals, but all-summer festivities. The so-called Salzburg Festival House Committee was founded and Max Reinhardt, Hugo von Hofmannsthal, Richard Strauss, and the director of the Vienna Opera, Franz Schalk, were enlisted as an advisory committee. The first act of this new group was the celebrated production of the mystery, "Everyman," on the beautiful square before the cathedral in the open air in the year 1920. Since then these festivals have been given regularly.

After this, in the year 1922 the International Society for New Music entered the plan. The first of these music festivals was decided upon by a Vienna committee and after it had been concluded the International Society was formally founded.

The committee of the International Society acted in complete co-operation with the Festival House Committee, and this amalgamation was kept intact in the next few years. But in 1924, when for the first time the orchestral performances of the International Society were given in Prague, the chamber music concerts remained at Salzburg. In 1925 for the first time the chamber music events were removed to Venice, in 1926 to Zurich, and next year will be held in Frankfort.

Since 1925, therefore, the Salzburg Festival House Committee has been dependent entirely on itself. Before that the rôles were divided so that the Festival House Committee was responsible for the old-time works and the International Society for the production of the newer ones; so that the visitor to Salzburg became acquainted with both.

Now it is the case that the Festival House Committee also takes care of the productions of contemporary works, especially in the musical field. But they have in past years and also this year had as their goal much more the production of certain classic and romantic

works, especially those of Bruckner and Gustav Mahler, whose Fourth Symphony was performed this year under Bruno Walter. This is to be regretted, the more so because strangers when they hear about the Austrian festivals are justified in believing that they will get to hear works of the present-day Austria. But the committee in Salzburg, like many other agencies in Vienna, want to make sure of the public taste and will only admit more or less classical music.

Only in the dramatic spectacles can one find anything new. One could attend, in addition to "Everyman," a comedy by Goldoni and then Gozzi's "Turandot"—the latter used recently as a book for the opera by Puccini and thus in the foreground of public attention—given now, however, without music as a straight comedy. One must understand that the opera text which Puccini has set to music is much more workmanlike and interesting.

In the production of Reinhardt the fable of the Italian poet was almost submerged in the splendor of the costuming and in the great amount of improvisation and other humorous matter. In the work four famous comedians, among them Pallenberg, sought to keep up the interest of the audience in the Venetian "Comedy of Art." Since this, however, lasted four hours, boredom began to set in.

The opera events included the Vienna production of "Don Juan" and "Entführung," these, however, under Bruno Walter's leadership. Walter conducted also an excellent performance of "Fledermaus," that celebrated operetta of Johann Strauss, the music of which almost achieves operatic rank and is regularly kept in the répertoire of the Vienna opera. This Vienna production was also a standard for Salzburg except that Fritzi Massary, the noted Berlin operetta singer, who is also an Austrian, by the way, took the soubrette's part.

The fourth performance of the Vienna opera was an evening under Schalk, who gave the "Serva Padrona" of Pergolese, with the ballet "Don Juan" by Gluck on the same bill with Mozart's "Les Petits Riens."

Strauss Conducts "Ariadne"

Finally, the Vienna production of Strauss' "Ariadne auf Naxos" was given, but in a new and brilliant investiture, which was in charge of Dr. Lothar Wallenstein from Frankfort. This man has been the object of negotiations for a number of months from the Vienna Opera, where it is hoped he will appear as a guest, and where he has staged a production of "Andrea Chenier." "Ariadne" was conducted by Clemens Krauss, who was formerly a conductor of the Vienna Opera and is now intendant of the Frankfort Opera.

Richard Strauss himself conducted the second performance. He was received with great enthusiasm and deserved it for a quite superb reading, in which he brought out the voices and held the orchestra in check. There was, as at all these productions, an especially selected ensemble from the Vienna Opera.

The brilliant orchestra of this institution was heard also in three concerts under Clemens Krauss, Franz Schalk and Bruno Walter. All three led the events, in their respective styles, to great applause. In one of these concerts, as previously reported, the cellist, Rozsi Varady, made her début in the Cello Concerto of Haydn, which she performed with much surety, spirit and musicality.

A series of matinée concerts were given by the Rosé Quartet. Singers of the Vienna Opera, like Richard Mayr, were also heard in individual evenings in the concert hall. A specially cordial reception was given the Swiss-American pianist, Oscar Ziegler, who had the excellent inspiration to vary his program with a pre-classic piano work and the "Sept Petites Pièces Brèves" of Arthur Honegger.

The impressions made by the artists, the novelty of the dramatic productions, were notable. But it was desirable that the numerous visitors to the Festival should be acquainted with the strivings and tendencies at present in Austria, which hold interest for the rest of the world.

❖ NEWS FROM CONTINENTAL CENTERS



Orchestral Season in Paris Brought Forth No Outstanding New Work, Reviewer Adjudges

PARIS, Aug. 15.—Though the season recently closed had a large number of concerts, with many brilliant events by some of the world's leading virtuosi, the orchestral bills brought forth no new music of outstanding genius. This is the conclusion of Louis Schneider, music critic of the *Paris Herald*. In summing up the season's orchestral achievement, he says that the season was more brilliant in regard to quantity than quality. As a matter of fact, no really remarkable composition figured on any program; none won a success comparable, for instance, to that of Maurice Ravel's "Valse" or Honegger's "Roi David," which were the revelation of the year 1924.

At the beginning of the concert season, only Gabriel Pierné, the director of the Colonne concerts, announced the main novelties which his orchestra would perform; among these new composers were Messrs. Abita, Fiévet, Fumet, Ibert, Jeissler, Laparra, Steck and Vierne.

As to the Lamoureux association, its director, M. Paray, observed a prudent reserve and limited himself to announcing that concerts would take place on Saturday afternoons.

Why did these concerts not attract big audiences, as do those of other symphonic associations? Mr. Schneider believes the reason is to be looked for in the programs, which sometimes lacked interest and failed to rouse the public that has at times rather definite preferences. Moreover, there were just enough auditors for two simultaneous concerts.

Stojowski Rhapsody Heard

At the Colonne concerts, the "Fontaines" were played, a "suite" of melodies of Jean Cras, which were entrusted to Vanni Marcoux; a delicate composition, but a bit too thin. The "Rhapsodie" of Stojowski, for piano and orchestra, brought out the gifts of this pianist, who is a talented virtuoso and composer.

"L'Embarquement pour Cythere," the composition of M. Steck, was an agreeable and rather trivial work which did not by any means remind Mr. Schneider

Large Number of Novelties Given by Leading Orchestras of French Capital in Last Year Without Revealing a Creative Giant, States French Critic—Picturesque and Charming Compositions by Composers of Many Nations Presented

of the Watteau painting. "Féerique," by Jacques Ibert, disappointed the admirers of a young musician, who has not yet found his path since the "Escalades."



Gabriel Pierné

Let us pass on, he says, to the sincere, but heavy art of D. V. Fumet and his "Transsubstantiation et Libération," and to the trivial exotism of M. Abita and his "Evocations Arabes," as well as to the puerile "Saudades de Brazil" of Darius Milhaud.

"La Mort d'Adonis," by Fourestier, a recent "Prix de Rome," has the merit of solid construction. "Dans l'Île Grecque," by Fiévet, did not lack color. The critic heard with pleasure the short suite, which Roussel has drawn from his op-

era "Padmavati," but there was nothing new in it. The "Poèmes" of Büscher, the "Rythmes espagnols" of Laparra, the "Andante et Variations" of Oswald testify to a skillful technic.

Pierné Leads Novelties

As usual, Pierné turned his attention also to foreign composers. These were Grassi, in "Eglise," a fragment of "Sanctuaires," a beautifully pathetic work; Jeissler, in a "Conte légendaire," for violoncello and orchestra; Castaldi, in "Marsyas," a solidly constructed composition, and Kalomiris, in a "Rhapsodie grecque," which Pierné arranged for orchestra and which had a pretty rhythmic coloring.

At the Lamoureux concerts, the reviewer did not find the same abundance of new compositions; and the quality was by no means better. The "Naiades au soir" of Samazeuilh, as well as the "Cortège et Litania" of Marcel Dupré, are more interesting because of their construction than because of the choice of ideas. Fragments of "Colomba," a lyrical drama by Büscher, showed the good taste of this musician.

We need not linger, the critic says, on the "Isis" of Bolsena, on the "Verdure dorée" of Imbart, on the "Suite" of Georges Migot, which is confused in ideas. The ballet of the "Amants Byzantins," by Wolett, offers combinations of very curious sonorities. The "Danse d'Abisag" of Florent Schmitt revealed once more the male vigor and the polyphonic wealth of the author of "Salomé"; this was, by the way, the most substantial work played in the Salle Gaveau.

As to the "Dryades et Centaures" of Roger Penau, they were not exempt from triviality; the "Sommeil" of Louis



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Albert Wolff

Beydts is a dense picture which allows one to hope for the development of a fine talent. The "Fantaisie" for piano and orchestra, by Louis Vierne, shows intense life and also a rich instrumentation.

One must remember, says Mr. Schneider, that the Pasdeloup concerts at the Salle Mogador, made this year more room for new compositions than before: the "Beau Jardin," by Paul Dupin; "The Fête chez la Bergère," by Migot; the "Légende Chinoise," by Eichheim; the "Flûte de Jade," by Marguerite Canal; the "El Kerneo," a brilliant composition of Louis Vuillemin; the "Pines de Rome," by Respighi, such were the

Akimenko Work is First London "Proms" Novelty

LONDON, Aug. 25.—Much success has attended the early span of London's Promenade Concerts by the Queen's Hall Orchestra, under Sir Henry Wood. The first novelty of the season was Akimenko's "Ange," a pictorial work depicting the song of an angel accompanying a new-born soul to earth, which rings in the mortal ear forever. The music of the Russian composer, however, did not reach celestial heights, though it was melodious and conventionally pleasing.

Sir Henry conducted music by Mozart and Haydn at this concert, with Nikolai Orloff, pianist, who will visit America in the coming season, as a very skillful soloist in Mozart's Piano Concerto, No. 23. The other soloists were Diana Treanor in Bach's cantata, "Schlage doch," and Ernest Hargreaves, tenor, in shorter numbers.

The first guest conductor was Dame Ethel Smyth, whose Overture to "The Wreckers" again impressed as well-fashioned music, in a program of works by Haydn, Mozart, Dvorak and Berlioz.

Florence Austral was a superb soloist on Aug. 20. Harriet Cohen, a very competent pianist, played on one evening in Bach's Concerto, No. 1, in D Minor—the playing of Bach being one of this artist's specialties. Leila Megane, contralto, who appeared in the United States several seasons ago, was heard on another evening.

British composers were represented on two evenings—Dorothy Howell, by her symphonic poem, "Lamia," and J.

B. McEwen, by his "Winter Poem." The latter impressed in particular as the work of a sincere and well-equipped composer.

Malipiero's "St. Francesco d'Assisi" was a relatively unfamiliar work by this original modern Italian composer. Another unfamiliar program number was Handel's Overture to the opera "Ottoone."

Among other soloists for this period were Margaret Balfour, Robert Easton, Helen Daniel, Hubert Esidell, Reginald Paul, John Brownlee, Adila Fachiri, Francis Russell, Arthur de Greef, Rossina Buckman, Howard Fry, Andrew Clayton and Lena Kontorowitch. The policy of providing three soloists at each program has proved very popular with the audiences, and Sir Henry has been the recipient of ovations nightly.

Rebuilt Hamburg Opera to Be Dedicated

HAMBURG, Aug. 23.—The Hamburg City Theater, which was rebuilt last season at a cost of about \$875,000, will be reopened with a special dedication ceremony on Sept. 15. The principal novelties of the season will be Respighi's new opera, "The Sunken Bell" and Korngold's "Miracle of Heliane," both world premières.

New Director Named for Vienna Volksoper

VIENNA, Aug. 26.—The personnel of the Vienna Volksoper, which has been carried on as a co-operative organization, has chosen as its new director Robert Volkner, now intendant at the Carlsruhe Opera. The appointment must, however, be ratified by the Volksoper governing committee.

Nation's Organists Hold Convention

[Continued from page 1]

Keator, Paul Ambrose, Lynnwood Farnam, Rollo Maitland and John McE. Ward, of this city. Emerson L. Richards, Frederick W. Riesberg, Alexander Russell, Herbert L. Lammand and W. P. Stanley.

St. Louis, Mo., was selected as the convention city for 1927.

Modernism Discussed

A discussion of modernism in the churches and its influence on music was a feature of the session. It was led by Rowland Dunham, of Youngstown, Ohio, who upheld the thesis that the churches of the past had music suited to their era, but that the modern church has done away with much of former tradition in its services, and in just the same way should do away with much of the character of its music of another day.

"Church music must be broad, unbound and unfettered," said Mr. Dunham. "Traditional church music can still be had in traditional churches and the modern music should be given to the world in the modern churches."

The change away from liturgical music is in keeping with changes in theology. Mysticism and the traditions of yesterday are ineffective alone. We must have sincerity and self-reliance in modern church music."

Carolyn M. Cramp, of the First Methodist Church, Pottsville, Pa., was heard in a preliminary recital and other programs of an afternoon session were given by George W. Volk, of the Guilmant Organ School, New York, and Harvey Robb, of Westminster Church, Toronto, representing the Canadian College of Organists.

The American Organ Players' Club entertained the delegates on Wednesday morning at the Sesquicentennial grounds. A feature aside from the sightseeing was a recital by Harold Geer, of Vassar College, on the grand organ of the exposition. The afternoon included a program by Albert Turner, municipal organist of Springfield, Mass., the reading of the papers on organ construction, for the prizes offered by *The Diapason* and greetings from the country's organ builders.

A busy day ended with the official banquet at the Elks' Hall, advanced from Friday evening, as Rodman Wanamaker had invited the entire convention to be his guests at dinner in the banquet hall of the store, preliminary to the grand concert for organ and orchestra, on the Wanamaker grand organ, scheduled as the grand finale of the meeting.

Senator Emerson L. Richards, of Atlantic City, N. J., one of the country's most noted organ designers and constructors, was the toastmaster, and

a feature was the playing of the famous Philadelphia institution, the Boy Harmonica Players' Band, under direction of Albert N. Hoxie, Jr., of this city, its organizer. A number of constructive and felicitous addresses were made.

Atlantic City was the Mecca of Thursday, where Senator Richards entertained the delegates at luncheon, Arthur Scott Brook, municipal organist, gave a program on the great organ in the High School, a visit was made to the Steel Pier, where a program was given, a yacht party was tendered and Rollo Maitland of this city played a recital.

After a luncheon at Wanamaker's, the delegates proceeded to one of the great show estates of the country, Longwood, near West Chester, home of Pierre DuPont, where Firmin Swinnen, private organist at Longwood, gave an interesting program. A round table on "Plans for Growth of the Association" was also held.

In the evening came a second banquet at the Wanamaker store. In the enforced absence of Rodman Wanamaker, Franklin Brewer, general manager of Wanamaker's, acted as toastmaster. Addresses were made by Henry S. Fry, retiring president of the Association; Senator Emerson L. Richards, of Atlantic City, one of the most distinguished of American designers; Felix Borowski, Chicago composer; Preston Ware Orem, of the Presser Company; Dr. J. M'E. Ward, president of the American Organ Players Club; James Francis Cooke, president of the Presser Foundation; Clinton Rogers Woodruff, Alexander Russell and Reginald L. McAll, the new president of the Association. Rollo Maitland also read a resolution of thanks to Mr. Fry for his work as president.

Notable Concert Given

At the final concert, to which about 1000 guests in addition to those at the banquet were bidden, forty members of the Philadelphia Orchestra participated, in addition to a number of distinguished organists, at the grand organ, in a notable program.

Three numbers were given, for organ and orchestra. Leo Sowerby's "Medieval Poem," based on Moultrie's Liturgy of St. James, had a definitely—or indefinitely—Debussy quality, in its shadowed melodic outline and atmospheric effects. It was conducted by the composer.

Felix Borowski conducted his own

Rhapsody, a piece of consummate craftsmanship, of interesting melodic inspiration, and deft adjustment of orchestral and organ values. Mr. Borowski also led Eric De Lamarter's "Weaver of Tales," of narrative rather than epic quality, and most workmanlike in structure and utilization of the resources of the organ in combination with orchestral background.

Solo organ parts for the numbers were played by Rollo Maitland for Mr. Sowerby, Charles M. Courboin for Mr. Borowski and by Edward Eigenshick, of Chicago, for the De Lamarter work. Mr. Courboin showed superb solo musicianship also in Rollo Maitland's fine "Concert Overture" and Alexander Russell's interesting "St. Lawrence Sketches."

W. R. MURPHY.

PITTSBURGH SCHOOLS BUSY

Institute Announces New Teachers—Violin Courses Inaugurated

PITTSBURGH, Sept. 4.—The Pittsburgh Musical Institute has issued its annual prospectus. In addition to the eight branch studios located in various parts of the city, three new city studios will be opened this year. Besides eighteen branch studios located in surrounding towns already in operation, new branch studios will be opened in Aliquippa, Butler, and Monona, Pa.

Added to the long list of instructors will be the names of the following new teachers: In piano, Beatrix Stevens, Ruth Wilson, Ralph Federer, Margaret DeLaney, Ethel Decker and John Austin Holland; in voice, Cass Ward Whitney and Melvin S. Hemphill.

Announcement is also made of a new school of music, to be opened in September. Under the management of Benno Rosenheimer, Elias Breeskin will open a master school for violin in the Forbes Building.

WILLIAM E. BENSWANGER.

Anna Case Sings Own Composition

Very few are aware of the fact that the Spanish song sung by Anna Case in connection with the Vitaphone production of "Don Juan" is her own composition. It is called *Anhelo*, ("Longing"), and is published by Harold Flammer, Inc. This is the only song which Miss Case sings in connection with that film.

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BRAUN HOME FROM TOUR

Director of Pottsville School Gave Programs for Progressive Series

POTTSVILLE, PA., Sept. 4.—Robert Braun, director of the Braun School of Music, has returned from an unusual concert tour of the Middle-west.

In three weeks he gave sixteen concerts, all but one in Catholic Convents to audiences composed solely of nuns—as many as 1500 in some audiences. In spite of the temperature running up to between ninety-five and 102 degrees, the concerts were highly successful, and the audiences most appreciative.

The largest convents visited were at St. Mary-of-the-Woods, near Terre Haute, Ind., the Immaculate Conception, Davenport, Iowa, and the Franciscan Convent of St. Joseph, Milwaukee. In this last Mr. Braun was greatly impressed by the extremely high standards in all branches of art. He was tendered, in return for his recital, a concert by a chorus by 100 nuns and a fine symphony orchestra, the missing woodwind and bass being replaced with a large organ equipped with two consoles. The program included the "Miriam Song" of Schubert and several movements from Beethoven symphonies.

Mr. Braun's programs embraced exclusively numbers from the works of the Progressive Series of Piano Lessons published by the Art Publication Society, under whose auspices the tour was made. The final recital was given in St. Louis to summer students of Washington University.

En route to Milwaukee, Mr. Braun stopped over at Evanston for an afternoon with his friend, Leopold Godowsky, whom he found busy with new compositions. Both Mr. Godowsky and Mr. Braun dined and spent a musical evening at the home of Maurice Aronson. In the evening, Mr. and Mrs. Henot Lévy were guests, and heard the first performances of Mr. Godowsky's latest music.

Sembrich Pupil Impresses in Lake George

LAKE GEORGE, N. Y., Sept. 6.—Donaella Prentissi, dramatic soprano, sang at a musicale given yesterday at Bay Side, the villa of Marcella Sembrich, whose pupil Miss Prentissi is. The singer made an excellent impression on the invited guests. Miss Prentissi will make her début in Carnegie Hall on Dec. 1, it was announced.

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RECORD REGISTRATION AT CHICAGO MUSICAL COLLEGE

Carl D. Kinsey, Manager, Returns from Vacation on Ranch—Faculty Members Assembling

CHICAGO, Sept. 4.—Carl D. Kinsey, manager of the Chicago Musical College, returned to Chicago with his wife and son, Myron D. Kinsey, on Sept. 1, after a month of ranching in Wyoming. Mr. Kinsey reports that, according to advance registration, which to date exceeds that of previous years by twenty-five per cent, and by inquiries from students planning attendance, the coming season promises to be the most heavily attended in the forty-nine years of the existence of the College.

The faculty is already beginning to assemble for the fall term, which opens Sept. 13, after examinations for fellowships scheduled for Sept. 7, 8, 9 and 10. Herbert Witherspoon, president, comes from his summer home in Darien, Conn., on Sept. 10. Léon Sametini, head of the violin department, arrives from Europe on Sept. 11. Several of the new teachers are expected at approximately the same time. David Guion, who will teach piano and will coach advanced pupils, comes from a vacation in Colorado. Gustave Dunkelberger, who is to teach piano and counterpoint, is already here.

Viola Cole-Audet, who has been added to the piano faculty, is in town; and Harlan Randall, who leaves his work in Washington to teach voice at the College, will take up his quarters a few days before the beginning of the term. Wesley LaViolette, head of the depart-

ment of theory, has spent the summer in Yellowstone Park and Portland, Ore., and is on his way to Chicago.

The College dormitories, both for young women and for men, are already almost completely reserved for winter occupants. The new four-manual theater organ, of 160 stops, is under construction, and will be ready for use Oct. 1.

Mr. Kinsey will abandon his north-side home this winter, to live at the Edgewater Beach Hotel. His Japanese cook will have charge of a small C. M. C. lunch club, of limited membership, which is to be housed in the College Building.

CHICAGO PLAYERS STRIKE

Motion Picture Orchestras Leave Posts in Big Dispute

CHICAGO, Sept. 6.—Chicago's motion picture theaters were without their regular musical forces today as the result of a general walkout of some 3000 musicians in 400 amusement houses. This is said to have followed a strike call issued by the Chicago Federation of Musicians after compromises failed.

The strike, according to the motion picture exhibitors, followed a dispute over the alleged demand by the unions for a wage increase of \$4.50 weekly, in addition to the rate of \$82.50 now in force. The theater owners offered, according to the union, to make this grant only on condition that the musicians sign a two-year agreement, which was not accepted.

The theater owners, on the other hand, state that the dispute really centers about the question of employing four-piece orchestras in the smaller theaters. The exhibitors declared that they were willing to parley.

Blumen's Teaching at Bush Conservatory to Begin This Month

CHICAGO, Sept. 4.—The engagement of Alfred Blumen to conduct a master course of piano playing at Bush Conservatory this fall, beginning with the opening of the regular term, on Sept. 13, is expected to lend distinction to the curriculum, as outlined by Edgar Nelson, president. Mr. Blumen's engagement at Bush includes, besides his master course, a series of six interpretation classes, in which he will discuss the music of Bach, Beethoven, Schumann, Chopin, Liszt and modern composers. The first of these lectures will be given Oct. 4.

American Conservatory Graduates Accept Positions

CHICAGO, Sept. 4.—O. E. Robinson, head of the public school music department of the American Conservatory, reports the following positions recently accepted by graduates of the department: Winifred Boyle, supervisor of music, Lake Linden, Mich.; Marcella O'Brien, assistant in music, Springfield, Ill.; Jean Dreyer, teacher of music, Teachers' Training School, Dexter, Iowa; Rachel McMillan, teacher of music, high schools, Saginaw, Mich., and Walter Potter, teacher of music, high school, Gary, Ind.

Terre Haute Enjoys Piano Recital

TERRE HAUTE, IND., Sept. 4.—An important event of the summer was the piano recital given by Mrs. Robert Heinl of Washington, who has been spending several weeks with relatives here. Mrs. Heinl was heard by an appreciative audience in a beautiful program. She played with much charm and feeling. Frances Bell, contralto, was heard in two groups of songs. Eugene Asbury accompanied.

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COST ENGAGES TEACHERS

Additions to Faculty of Uptown Conservatory are Announced

CHICAGO, Sept. 4.—Herbert W. Cost, director of the Uptown Conservatory, announces several additions to his faculty for the fall term, opening on Sept. 13.

Associated with Maurice Rosenfeld, teacher of piano, will be Edwin J. Gemmer, who is secretary of the local American Society of Musicians. Others in the piano department include Paul Zaichenko, Frieda Hiatt Dolnick, Howard Neumiller, Sophie Lobell, Helen Young, Alice R. Johnson, Bertha Hanson, Hilli Brolund and Elsa Anderson.

The department of voice includes such singers as Belle Forbes Cutter, formerly of the Chicago Musical College; Frances Ingram, formerly of the Chicago and Metropolitan opera companies, and Meta Lustgarten. Martin Provensen, Kathryn Forbes, Dwight E. Cook, Julie Brouer, Sophie E. Miller and Theresa M. Huening will also teach singing.

The violin faculty includes Victor Young, Walter L. Larsen, Jack Wuerl, John Polifronio and Marion Leffey.

Full instruction in orchestral and band instruments, dramatic art and dancing will also be offered.

Dorothy MacLane is chief registrar, and Zelpha O. Hiner has been appointed secretary.

Reuter to Play with Trio

CHICAGO, Sept. 4.—Rudolph Reuter, pianist, has been engaged to give a recital at Hollins College, Va., in December, and in Wheeling, W. Va., on Oct. 19. A trio, in which Mr. Reuter is associated with Léon Sametini and Alfred Wallenstein, will be heard in the artist course of the Indianapolis Matinée Musical this season.

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Vienna Harbors Active Creators

[Continued from page 3]

greatest attention as a composer. When the latter grew to man's estate, he achieved the strongest following among the young Viennese generation of composers, especially in the field of opera, notably with "Die Tote Stadt." Korngold is a melodist, who knows the ways

more formal works in the style of the post-Wagnerian school. But he swiftly set to composing in intervals of the fourth and thereafter went on to a stage where atonality is hardly perceptible in his works. He has also freed the conventional forms in every field from their accepted usage.

Now he is striving, with the aid of a



Left, Erich Korngold, Once Child Prodigy Composer, Now Skilled Writer in Many Forms; Right, Wilhelm Kienzl, Opera Composer of Older Generation

of tonality, but is skilled more than any of his young Vienna contemporaries in the tendency to tread other paths.

When it is a question of the latter radical tendencies, the fascinating appearance of Arnold Schönberg must be mentioned in the first rank. He has had, as teacher and as composer, the strongest influence upon contemporary Viennese music. Schönberg began with his

doctrine that all combinations of the twelve tones of the chromatic scale are equally valid, to build up a new science of melody and counterpoint, and to evolve new forms—all of which is exemplified in his latest works, which are especially difficult to understand. The spiritual significance of Schönberg is still greater than his musical. As a teacher, he has drawn not only his

pupils, but half of the world, into his spell.

Among immediate pupils of Schönberg are especially to be named Anton Webern, whose little, tender, and endlessly refined pieces of often only a few measures, at last roused attention at the recent Zurich Festival. Then there are the recently deceased Karl Horwitz, a fine lyric writer; Alban Berg, the composer of the opera "Wozzeck"; Paul A. Pisk, who is striving with applause in various fields, and Egon Wellesz, who, especially as opera and ballet composer, is attracting ever more attention in Germany.

Other Modern Figures

In a strong intellectual bond of sympathy with Schönberg, and his school, but not immediately belonging to it, are Rudolf Réti, the original founder of the International Society for Contemporary Music; Josef Matthias Hauer, and Walther Klein. Hauer was identified for a long period with a homophonic, unaccompanied music, which came to an especially strong expression in his numerous songs after Hölderlin. He also worked with Schönberg on the theory of twelve-tone combinations. It must be said, however, that as a practical musician he achieved quite different, invariably more understandable, productions than Schönberg.

Among the numerous women composers of Vienna, Alma Maria Mahler, the widow of Gustav Mahler, must be mentioned as, perhaps, the most gifted, and spiritually one of the most significant figures of this city.

It is to be understood that this little survey is of necessity only a cursory one. On every hand it is evident that in Vienna there are many talents and movements striving toward the new.

Vienna Opera to Give "Nerone"

VIENNA, Aug. 10.—The Vienna State Opera management has announced that Boito's opera "Nerone" will be mounted. The production will be made during the late summer or early autumn, according to latest advices.

FACULTY MEMBERS TRAVEL

Teachers at Ann Arbor University School of Music Enjoy Vacations

ANN ARBOR, MICH., Sept. 4.—Members of the faculty of the University School of Music have been spending their holidays in varied climes.

Dr. Albert A. Stanley, retired musical director of the School, went to Europe with Mrs. Stanley; Mr. and Mrs. Earl V. Moore and family, to Omena, Mich.; Mr. and Mrs. Samuel Lockwood and family, and Albert Lockwood, to Keene Valley, N. Y.

Mr. and Mrs. Guy Maier and their two boys, Bobbie and Ted, spent the summer in Europe; Mabel Ross Rhead, in Spain; Maud Okkelberg, on the Pacific Coast; Otto J. Stahl, at his former home in Indiana, and Edith Beryl Koon, in Colorado.

Nell B. Stockwell, Martha Merkle, Helen Blahnik-Tolan and Donna Esselstyn, a new appointee, have made various tours to Michigan resorts. Mr. and Mrs. Theodore Harrison went to their summer home, Garrett Bay, Wis. James B. Hamilton toured through Michigan and Wisconsin; Nora Crane Hunt has been at Thetford, Vt.; Grace Johnson Konold, in north Michigan, while Nora Wetmore and Eunice Northrup have been in the East. Anthony J. Whitmire spent his summer as director of the Washtenaw Country Club.

Marian Struble-Freeman, with her husband, E. B. Freeman, are on the University world tour. Mr. Freeman is in charge of physical training, while Mrs. Freeman is connected with the musical activities. Palmer Christian, University organist, with Mrs. Christian, spent the summer in the North.

Philip La Rowe, a recent appointee in the organ department, has spent a large part of the summer in Jackson, Mich. Joseph E. Maddy, who was a guest instructor at Columbia University during the summer, with Mrs. Maddy, was in Canada. Charles A. Sink, business manager, and Mrs. Sink, aside from brief trips to Michigan resorts, have remained in Ann Arbor.

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SYRACUSE ARTISTS FULFILL BOOKINGS

Graduates of Fine Arts College Receive Many Appointments

SYRACUSE, N. Y., Sept. 4.—Harry L. Vibbard, of the College of Fine Arts organ faculty, will give a recital at the Sesquicentennial in Philadelphia, on Sept. 11. Russell Hancock Miles, organist at the University of Illinois, who received his bachelor of music degree from the College of Fine Arts this summer, gave a recital at the Sesquicentennial on Aug. 23.

Genevieve Finlay-Stewart, contralto, a former student in the Fine Arts College, is teaching in New York.

Marta Wittkowska, for several years a voice student at the College, has returned from St. Louis, where she sang the title rôle in "Carmen." Previous to going to St. Louis, Mme. Wittkowska sang in the summer opera at Cincinnati.

Irene Ripley, who has been teaching piano at the State Normal School, Mansfield, Pa., has been appointed director of

music at Marshal College, Marshal, Tex. Miss Ripley's place at the normal school will be taken by Margaret Payne, who graduated from the College of Fine Arts in 1925.

Helen Riley, who graduated from the College of Fine Arts in June, 1924, has been granted, for the second year, a fellowship in voice by the Juilliard Musical Foundation.

Frank Marsh, Jr., who has been appointed dean of music at Baker College, Baldwin, Kan., studied organ with Mr. Vibbard and composition with Dr. William Berwald during the past Syracuse summer session.

Marian Palmer, who graduated from the College of Fine Arts in 1925, and who remained for a post-graduate year of study, has been awarded a scholarship in opera at the Eastman School of Music.

Louise Boedtke, soprano, a graduate of 1917, has been engaged to teach music in the public schools at Solvay, N. Y.

Marvin Fairbanks, director of the Syracuse University Band and an advanced student in violin of the College of Fine Arts, has returned from the Oswego State Normal, where he had charge of the orchestra, the band and the normal chorus during the summer session.

Elmer G. Wilson Smith, who graduated in 1915, is teaching singing in Providence, R. I.

Dorothy Russell, of the class of 1917, is giving piano lessons in Salem, Mass.

Coast Players, on Strike, Heard on Streets

SAN FRANCISCO, Sept. 6.—Serenades were played on the streets by striking members of the Musicians' Protective Association, who left the theaters after a reported union order. The situation arose as the result of a refusal by theater managers to accede to their demand for a wage increase, a six hours' working day and one free day each week. Hundreds of musicians paraded one night, playing "The Star-Spangled Banner" and popular numbers before the theaters where they were formerly employed. This resulted in the novel spectacle of crowds listening to free impromptu entertainment in the open air. Theaters of the entire San Francisco Bay district were involved in the labor ultimatum. The strike was settled by compromise on Sept. 5, after the theater owners had recognized the demands for a six-day week and six-hour day, and had met about half the demanded wage increase. The settlement prevented general walk-outs of players on the Orpheum circuit in several western cities.

CONDUCTORS VISIT RUSSIA

Soviet Country Extends Welcome To Two Famous Orchestra Leaders

LONDON, Aug. 30.—In addition to the visit of Albert Coates to Russia, the news bulletin of the Society of Cultural Relations gives other interesting items concerning orchestral music in the U. S. S. R.

Felix Weingartner gave a series of successful concerts in Leningrad and Moscow. His experiences proved so interesting to him that he has commenced a series of articles in the Vienna *Neue Freie Presse* on the impressions of his stay in the U. S. S. R. He thinks that peasant and workmen audiences are most attentive, which may be attributed to the fact that every Russian is more or less musical—witness the eternal "Song of the Volga Boatmen."

In the old days the Russian man-in-the-street was often a follower of the opera, this fact being one of the reasons why Rimsky-Korsakoff's "Le Coq d'Or" was banned. It is, however, only fair to state that the ordinary man in Russia has now much better chances of hearing all the music that he wants to. In fact, worker and peasant are being treated to the fine arts in large doses.

Carmela Ponselle Scores In Portland

PORTLAND, ME., Sept. 4.—Carmela Ponselle, soprano, won an ovation when she appeared at the fourteenth anniversary concert in the City Hall recently. Miss Ponselle shared the program with Mr. Cronham, who gave an interesting organ recital preceding the singer's numbers. Miguel Sandoval was the accompanist.

CONNECTICUT PEN WOMEN HEAR PROGRAM OF MUSIC

Pianist and Violinist Give Favorite Compositions at Meeting of Literary Organization

GREENWICH, CONN., Sept. 4.—Following the last regular monthly business meeting of the Connecticut League of American Pen Women at the Pickwick Arms, a musical matinée was furnished the members and their guests by Nancilla Sascha Mears, violinist of Stamford, former concertmaster of the St. Louis Philharmonic; Anna Mears, concert pianist, who accompanied her daughter, and Alma Simpson, lyric soprano and lecturer on Spanish music, who gave a scholarly talk on "The Glories of Spanish Music," taking up the ancient origin of modern types of Spanish music and tracing grand opera and oratorio forms to the early troubadours and musician monks.

Anna Mears who with her mother, conducts a musical studio in Stamford, played on the old Guarnerius which she inherited from her father, the late violinist, Christian Sascha, pupil of Joachim. Among her numbers were Air de Ballet, by De Beriot; Mazurka de Concert by Musin; and "Souvenir" by Drdla. These were played with such finished technic and interpretation

that repeated applause followed each number. Among her encores was the Melody in A Major by Vice-President Dawes. She closed her program with a Cradle Song, by Schubert.

Mrs. Byrd Mock Dentinger, president of the league, presided at the meeting.

Wildermann Institute Pupils Heard in N. Y.

Mary Wildermann, director of the Wildermann Institute, plans to devote part of her time to teaching in Steinway Hall this season. The main building of the Institute is now located at St. George, S. I. Pupils of the Institute appearing in summer engagements included Sara Goodman, who gave three programs over WMSG during July and, in August, another at the Hotel Roosevelt; Kathleen Bowen, winner of the senior scholarship of this season, who was heard from the Roosevelt on Sept. 3, and Eleanor Banks, a pupil of Gustave Walther, Belgian violinist now at the head of the violin department, who was heard from the same station.

Joan Ruth has returned to New York after a summer spent in Cincinnati singing in opera.

HONOR SAINT-SAENS AT FONTAINEBLEAU

Give Memorial Event for Composer — Philipp Is Soloist

FONTAINEBLEAU, France, Aug. 28.—A concert of the works of Saint-Saëns was recently given in memory of the composer, who was one of the founders of the American Conservatory here. The concert marked the first public performance in many years by Isidor Philipp, noted pianist and teacher.

M. Philipp was given an ovation by the large audience. He and Paul Bazeilaire opened the program with the 'Cello and Piano Sonata in C Minor. Then Henri Libert, organist, played the "Bénédiction Nuptiale," "Deux Rapsodies sur des Cantiques Bretons" and Prélude in E Flat.

The final and most impressive number was the "Oratorio de Noël," performed by a chorus of sixty-five and an orchestra of seventeen musicians, all of whom are students at the Conservatory. They were conducted by Gerald Reynolds, who has been active in music in America as director of the Women's University Glee Club and other organizations. The solo parts were sung by Thamzine Cox, Helen McCarthy, Edith Piper, Harriet Eels, Marion Pickles, Berthe Herbert, Henry Lynskey, Robert Crawford and Victor Prahl.

In a recent concert by the pupils of the Conservatory, the composers represented were Edgar Stillman Kelley, Ernest Bloch, George Gershwin, Edwin Grasse, Hedy Spieler, Claire Schnieder, Edwin Tracy, Henry Sachs, Elizabeth Cushman, Blair Fairchild and Samuel Gardner.

Two compositions by Robert M. Crawford were presented by the chorus and orchestra under his direction. Nils A. Nelson presented three of his compositions: "Danza," "Valse" and "La Cacasserie." "La Ronde," for two women's voices, was sung by Mrs. Thamzine Cox and Mrs. Loretta Cannon Yates, with the composer, Alinda Burnham, at the piano.

Max Jacobs Resumes Teaching Activities

Max Jacobs, violinist, conductor and pedagogue, has resumed his teaching activities in New York Studios. Mr. Jacobs' Chamber Symphony has been engaged in radio appearances recently.

DES MOINES.—Arthur Middleton, American baritone, was soloist on Aug. 29 at the sacred concert given as a feature of the Iowa State Fair.

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New York

Elshuco Trio Will Contribute Share To Concerts of Beethoven Centennial

(Portrait on front page)

SINCE July 1 the Elshuco Trio has given ten Sunday afternoon chamber music recitals with the South Mountain Quartet in the Temple of Music which Mrs. F. S. Coolidge erected in Pittsfield, where the Berkshire Festivals have been given. Since the Festivals found their home in Washington, the Temple has been used for regular chamber music recitals which have been largely attended by the resident and summer inhabitants of that section of the Berkshires.

This summer's programs were arranged to represent different nationalities. Beginning with American, they included English, French, Italian, Belgian, Russian, Czechoslovakian, German and Scandinavian lists.

During the approaching season the Trio will play in Boston, Wellesley, Amherst, Northampton, Mount Holyoke, New London, New Haven, Hartford, Washington, Frederick, Baltimore, Louisville, Bloomington, Ind., and other cities. In March a Pacific Coast tour has been scheduled, now comprising fifteen dates.

In New York the Elshuco group will have a subscription series of four concerts, in which it proposes to honor the memory of Beethoven, whose centennial occurs next March, by playing one of

Music of Many Nationalities Heard at Programs Given In Temple of Music Erected by Mrs. Coolidge in the Berkshires

his chamber music works on each of four programs. This schedule, with the addition of several private concerts, will constitute an Elshuco season as busy as was the last.

The South Mountain Colony at Pittsfield is a settlement of attractive bungalows built by Mrs. Coolidge in the near neighborhood of the Temple, to be the dwelling places of the musicians who provide the chamber music which is given in the Temple. Mrs. Coolidge has for many years devoted herself unsparingly to the development of a wider taste for chamber music and to the interests of its makers—both performers and composers. In the Colony are the South Mountain Quartet, who are William Kroll, first violin; Karl Kreuter, second violin; Conrad Held, viola, and Willem Willeke, cello. The presence of Aurelio Giorni, pianist, completes the Elshuco Trio, whose members are Messrs. Kroll, Willeke and Giorni.

FRANCE NOW RESTORING CELEBRATED OLD ORGAN

Instrument in Village Church at Falaise, Built in 1782, is Remodeled by Experts

PARIS, Aug. 28.—As part of a growing movement to save the musical instruments in historic churches, that in the Church of Saint-Gervais at Falaise has recently been restored.

This little village has in view the celebration of the ninth centenary of William the Conqueror, who occupies a place in its esteem almost of a national hero. The dedication of the new organ will be, therefore, one of the events of a gala year.

Built in 1782 by Parizot, the organ was one of the earliest of the larger type

Paul Shirley Plays in Portland

PORTLAND, ME., Sept. 4.—Paul Shirley, who plays the viola d'amore, appeared as soloist at the municipal organ concert in City Hall on Aug. 25, presenting some interesting works. Milandre's Suite received its first performance in America. Mr. Shirley also introduced to Portland some of his own compositions, "Agnete," "The Wives of Nidden," both inspired by poems of Agnes Miegel, and a dainty piece called

by a modern builder; and was in use until 1905. At that time it was believed that it had become hopelessly antiquated, and the demolishing of it was decided upon. But an organ builder of Caen, M. Paul Koenig, undertook the delicate operation of modernizing it, while retaining much of the original material. Thus the fine old timbre of the original has been retained and many delicate nuances added.

Joseph Bonnet, the noted organist, has accepted the invitation to preside at the inaugural ceremony, which will take place in the near future.

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"Gnomes." Mr. Shirley has reached a point where technical difficulties are surmounted with such ease that an audience sees only beauty of interpretation; and his compositions show marked originality.

Sylvia Lent Visits Auer

Sylvia Lent, violinist, stopped off at Narragansett Pier, R. I., a few days recently, and visited her former teacher, Leopold Auer. Miss Lent was Mr. Auer's first pupil in America.

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PHILADELPHIA, Sept. 4.—Herbert W. Sumson comes from London to the Curtis Institute of Music as teacher of harmony. Mr. Sumson is a former student of the Royal College of Music, where his record is brilliant, and will be assistant, in the theoretical department at Curtis, to Reginald O. Morris.

"LE PROPHETE" REVIVED

Brussels Greets Meyerbeer's Opera with Enthusiasm

BRUSSELS, Aug. 28.—After a short intermission of a month devoted this summer to rehearsals and general refurbishing at the Monnaie, this noted theater reopened its doors with a revival of "Le Prophète." The Meyerbeer opera had not been heard in Brussels for some years.

This work, coming as something of a novelty to the young generation of opera-goers, proved to retain much of its old vitality. The scene in the Cathedral evoked a particular enthusiasm. The principal rôles were sung by Mmes. Ballard and Landy, and the young tenor Verteneuil as John of Leyden. Their interpretations were very enthusiasticaly received.

Shortly after the reopening, "Thaïs" was restored to the bills. A particular impression was made by the performance of the American baritone, John Charles Thomas, as Athanael. His singing was pronounced remarkable. The title rôle was sung by a débutante, Mme. Romane, who showed much ability.

Charter Granted to Wichita Academy

WICHITA, KAN., Sept. 4.—A charter has been granted to the Academy of Fine Arts, of which Minnie Ferguson Owens is founder and director. The Academy has a faculty of ten. Subjects taught are piano, voice, theory, drama, extemporaneous speaking, stage dancing, French and English. T. L. K.

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Boston Activities

Sept. 4

Carmela Ippolito, violinist, has made several successful appearances at Newport, R. I. As a guest of Mrs. Louis Armistead she was featured at musicales given by Mrs. Armistead and other prominent members of the fashionable colony. Notable among these events was a dinner and musicale given to Frances Alda. Late in August Miss Ippolito appeared at a musicale given at Northfield, Mass.

Paul Shirley faces the busiest concert season of his career. After seclusion at his Hermitage, Islesboro, Me., he is eager to begin his round of appearances as viola d'amore player, conductor and lecturer. Among the many cities in which Mr. Shirley will be heard are Newport, R. I.; Newburyport, Mass.; Lewiston, Me.; Taunton, Mass.; Manchester, N. H.; Northampton, Mass. Eleven appearances are arranged in greater Boston. A number of rare manuscripts will be given first readings in America; these are compositions by Toeschi, Krumlovsky, Xaver Hammer and Milandre.

Nellie Evans Packard, teacher of singing, with studios in this city and Brockton, who has been abroad since April, attended the National Eisteddfod, Swansea, Wales, during the week of Aug. 2. Mrs. Packard will open her Brockton and Boston studios in mid-September.

Henry Jackson Warren, baritone, who has been active in the Cornish Colony of artists in New Hampshire, was instrumental in bringing the summer season to an auspicious close by presenting a high-class program of vocal and instrumental music in the Mothers' and Daughters' Club House, Plainfield, the social centre of the colony, on Aug. 31. The contributing artists were Constance Barker Warren, soprano; Henry Jackson Warren, baritone, and Margaret R. Martin, accompanist. The program was well balanced, and the artists won much applause from a large audience. Encores were frequent. Mr. Warren will open his Boston and Lowell vocal studios Sept. 10.

Frank E. Doyle, teacher of voice, prolonged his season this year and is taking a rest at his summer residence in Damariscotta, Me. He will open his Boston studio on Sept. 14.

Frederick Tillotson, pianist; Gertrude Ehrhart, soprano, and David Blair McClosky, baritone, appeared in a concert at the summer home of Mrs. Thomas Plant, Narragansett, R. I.

Charles Stratton, New York tenor, renewed acquaintances here last week after a summer stay at Nantucket, Mass.

The Felix Fox School of Pianoforte Playing has opened for registration. Classes will be resumed within a week. W. J. P.

BRITISH GUILD DOES NOTABLE ART WORK

Fifth Year of Group Is Marked by Varied Concert Activities

LONDON, Aug. 25.—The Guild of Singers and Players is filling a unique place in local musical life, as the fifth annual report recently indicated. The aims of the group are "to make music in the best possible way for its own sake; to encourage co-operation as opposed to competition among established artists and, with their assistance, to bring forward less-known artists of real ability."

There are now 382 members and 143 associates, making a total of 525 as compared with 454 in the previous year.

The financial statement shows an excess of income over expenditure, which has enabled the Guild to end its financial year with a small balance.

The Guild has been responsible for the giving of fifty-eight concerts in London during last season—not including the Crowndale Road Working Men's College Concerts, in the majority of which Guild artists took part.

The second series of six chamber concerts of the Concert Club was held at the Court House under ideal conditions, and, artistically, the concerts were of the very highest standard.

For the third year in succession, the Guild has been responsible for the programs of the People's Palace Chamber Concerts every Sunday afternoon from October to April. These have been so much appreciated and the standard of performance so well maintained throughout, that the Guild has been asked by the governors of the People's Palace to continue the concerts there throughout the whole of next season.

Six concerts were given at Lyndhurst Hall before Christmas, and they are to be repeated next October to December.

At the request of the committee of

CONTEST JUDGES CHOSEN

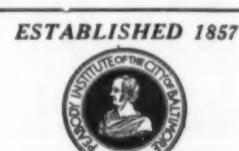
Winning Poem for District of Columbia to be Named Sept. 15

WASHINGTON, Sept. 4.—Judges of the best poem for the District of Columbia official song contest will be Carl Engel, director of the music division of the Library of Congress; Harold Randolph, director of Peabody Conservatory, Baltimore; Faith Vilas, poet; Mrs. William Wolff Smith, president of the local Pen Women's League, and Mrs. Gideon A. Lyon, representing the literary section of the Arts Club.

The poem contest closes Sept. 15, to be followed by a contest for a musical setting of the winning poem. Already poems have been received from many different states. That best typifying the spirit of Washington and having a popular appeal will be the one chosen.

Olathe's Band in Platte City

OLATHE, KAN., Sept. 4.—D. R. Ott's Olathe band, composed of young people of this city, has been fulfilling an engagement for four days at the fair in Platte City, Mo.



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the Chenil Galleries, four Guild Concerts were given there before Christmas. They were, artistically, a great success, but unfortunately did not receive adequate support from the public, so could not be continued.

One of the series of League of Arts

Concerts at the Victoria and Albert Museum was given by Guild artists.

Besides the concerts already mentioned, there have been twelve given by Guild members co-operatively at the Wigmore and Aeolian Halls, and at the Court House.

Will Represent Belgium in Washington



WASHINGTON, Sept. 4.—A prominent feature of the forthcoming Chamber Music Festival to be given under the auspices of the Library of Congress Music Division, on Oct. 7, 8 and 9, in the intimate auditorium given by Elizabeth Sprague Coolidge, will be the appearances of the Pro Arte String Quartet of Brussels (shown in the above photograph). This organization, coming to the United States on the invitation of the Coolidge Foundation, will appear under the auspices of the Belgian Ambassador. Its members will give a number of free admission concerts, among which will be a concert on Oct. 13 at the Fifty-eighth Street branch of the New York Public Library, and another, Oct. 17, in the Boston Public Library.

A feature of the Friday morning (Oct. 8) program will be the first performance anywhere of Albert Huybrecht's Sonata for violin and piano, the Elizabeth Sprague Coolidge prize composition for 1926. Mr. Huybrecht (shown at the right) is also a Belgian, only twenty-seven years old. He began his serious work of composing some ten years ago, having studied at the Royal Conservatory in Brussels—harmony under Lunssens, counterpoint under Marchand, composition with Dubois and Jongen (another composer represented



on the festival program). His compositions include a string quartet that won the Ojai Festival prize of \$1,000, a biblical poem, "David," for orchestra, several songs and shorter instrumental numbers.

D. DEM. W.

John Halk Gives St. Louis Recital

ST. LOUIS, Sept. 4.—John Halk, violinist, has spent the summer in Chicago fulfilling special engagements. One of these was a Sunday evening musicale in the Hotel Windermere, where he gave a joint recital with Eva Gordon Horadsky. Mr. Halk's program included the Tenaglia Aria, the Waltz in A of Brahms-Hochstein, "Guitarro" by Dedla, Saint-Saëns' Prelude, "The Deluge," Sarasate's "Romanza Andaluza" and the Capriccio-Valse of Wieniawski. Encores extended his list considerably.

S. L. C.

Karsavina Appears in Barrie Play

LONDON, Aug. 24.—Thamar Karsavina, Russian danseuse, has appeared recently in several solo numbers introduced into Barrie's play, "The Truth about the Russian Dancers," presented at the Savoy Theater.

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Pianist-Composer Prepares Pupils for Public Appearance

Concerts at the Victoria and Albert Museum was given by Guild artists.

Besides the concerts already mentioned, there have been twelve given by Guild members co-operatively at the Wigmore and Aeolian Halls, and at the Court House.

FAMOUS ARTISTS BOOKED FOR BERLIN

Fine Concerts Announced by Orchestras in German Capital

BERLIN, Aug. 30.—The orchestral season in prospect here promises to be notable. The schedules announced by leading organizations for the first half of the winter contain many prominent names.

The Philharmonic concerts during this span will be led by Wilhelm Furtwängler. Among the soloists to be heard are Alfredo Casella, Karl Erb, Edwin Fischer, Vladimir Horowitz, Bronislaw Huberman, Maria Ivogün, Elly Ney, Artur Schnabel and Jacques Thibaud. Mr. Furtwängler will also be a soloist in one concert.

Six concerts will be conducted by Bruno Walter in a series similar to the one he led with much success last year. The soloists will be Fritz Kreisler, Leopold Godowsky, Maria Ivogün, Adolf Busch, Lotte Lehmann and Helene Wildbrunn.

The Berlin Symphony will be led by its new conductor, Emil Bohnke. It will probably present guest conductors.

An outstanding orchestral concert will be that of the Berlin Philharmonic on Sept. 24, under Ottorino Respighi, and with Elizabeth Day, American soprano, as soloist. Particular interest attaches to this concert, as it will be the occasion of Respighi's first appearance in Germany. Mme. Day, prior to her return to America in January, will be heard in Prague with the Prague Philharmonic, and in recitals in Paris, Madrid, Vienna, Liège, etc.

Spa Marks Centenary of Concert Given by Chopin

BAD REINERZ, Aug. 27.—An important centenary was lately marked here—that of the first concert by Chopin outside of his native Poland, at this watering place on Aug. 26, 1826, when the composer was but fifteen years old.

The concert 100 years ago was an impromptu benefit for two orphan children, whose mother had died here. Chopin was so greatly moved that he resolved to play several of his early works to provide the traveling expenses for their return home.

The anniversary program included orchestral numbers by a local orchestra, led by Walter Mundry. Chopin songs, rearranged for baritone with orchestral accompaniment by the Berlin composer, Paul Kletzki, were sung by Kurt Becker. The festival concert was given in the new Kursaal and was preceded by a historical celebration in the little theater auditorium where the original program was given so many years ago.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Spirituals vs. Labor Songs

To the Editor of MUSICAL AMERICA:
Please allow me to reply to your editorial, "Protecting the Spirituals," which appeared in the issue of Aug. 28, and was inspired by my report of the proceedings of the National Association of Negro Musicians, which held its convention in Philadelphia.

One must properly understand the background of the Negro spirituals to understand the motives of the Association, when it went on record as opposed to exploitation of the spirituals and of their being commercialized and cheapened by use on the vaudeville stage and in other places that do not provide the proper setting for them.

In your editorial you ask, "What is the proper setting for the Negro spirituals, and who are the accredited persons to sing them?"

The proper setting for the spirituals is that environment which will furnish the background most in keeping with their history and origin.

To begin with, these spirituals were sacred to the Negro; they were the only weapons by which the Negroes could express their hopes, sorrows, faith, adoration and joys during the tragic days of slavery.

The spirituals were used only at religious services of the slaves, and were the greatest source of comfort and solace. The spirituals differ from cradle songs, labor songs and war songs, in that these songs are more social and economic in their purpose. In the South it is common to hear Negroes singing along the highway, but for the most part these songs are labor songs and not spirituals. The spirituals were used only when the religious nature of the slave was expressed.

What led to the protest of the National Association of Negro Musicians against commercializing the spirituals, was the growing tendency on the part of many singers to use these songs on the vaudeville stage for no other purpose than to

amuse and entertain. Singers who do this have no regard whatever for the sacred value of these songs and use them merely as a vehicle to produce laughter and fun. At Fisk University, Hampton Institute, Tuskegee Institute and other Negro schools where these songs are sung, students are taught to hold them in the highest reverence. Therefore, when these songs are misused, and their meaning is misinterpreted, it is the duty of those who know their value and origin to protest.

You speak of the spirituals being sung "down south" in the cotton fields, or before a shanty door. If this is done, and it may be in some sections, it is done with a reverence of the past, with respect to what these songs meant to the Negro in the dark days of slavery. I have given many years to research relative to Negro folk-songs and can readily note when the spirituals are being abused. There are many secular songs that can be used in a general way, without taking the sacred spirituals and making them into vaudeville timber.

What the Association meant by trained singers using these songs, referred not only to a musical standpoint, but to singers trained in the sociological and historical knowledge of these songs. Perhaps there is no folk-music born under similar conditions to the spirituals. The Negro spirituals must be kept sacred and guarded against mere exploitation.

CLEVELAND G. ALLEN.
New York, Sept. 4, 1926.

Jenny Lind's Anniversary

To the Editor, MUSICAL AMERICA:

These early September days contain epochal reminiscences for musicians and for Americans. The footsteps leading to them form a veritable Jacob's ladder, with "angels ascending and descending."

We recall that it was on Aug. 22, 1741, that Handel began "Messiah" which was completed on Sept. 14, 1741. "It was the achievement of a giant inspired," writes Newman Flower, in his "Life of Handel." . . . "the work of one . . . who had drawn himself completely out of the world, so that he dwelt . . . in the pastures of God. . . . Swept by some influence not of the world, during the month . . . he knew these uplands were reached only by the higher qualities of Soul . . ."

It was on Sept. 1, 1850, that Jenny Lind (who loved "Messiah" more than all else which she sang) arrived in America, and in this connection I quote from a letter of mine which appeared in the New York *Herald Tribune*, of Sept. 1, under the caption "A Jenny Lind Anniversary," in which I called attention to the notable collection of "Lindiana," owned and now being exhibited by William Hildebrand, formerly Assistant Librarian of the New York Historical Society.

"Perhaps the American public does not realize how inclusive was Jenny Lind's understanding of and affection for America and Americans and the extent of her great-hearted generosity, as expressed in donations to various musical and charitable organizations—donations which were estimated at more than half of her earnings in America. The rare beauty of her highly developed spiritual nature, her tender solicitude and practical thought for others, could be illustrated by thousands of episodes, many of which are recorded in the collection of which I write. . . ."

Jenny Lind, for her American débüt (Sept. 11, 1850), chose practically all

the members of the orchestra which supported her (composed of sixty players) from the New York Philharmonic Society, Jules Benedict, her own conductor, directed the orchestra, and "young Richard Hoffman," the father of our own Malvina Hoffman, perhaps the world's greatest sculptress, played on this memorable occasion "a grand duet for two performers on the pianoforte" with Jules Benedict. The New York Harmonic Society (the choral branch of the Philharmonic), gave a performance of "Messiah," with Jenny Lind, which was "one of the greatest renditions in oratorical musical history." "When Jenny Lind, with her hands quietly crossed before her, tranquilly sang 'I Know that my Redeemer Liveth,' the lofty fervor of her tone, the rapt exaltation of the woman, the splendor of the vocalization, made the hearing an *advent*, and left a memory of a sublime religious function," writes a critic. This explains Jenny Lind's peculiar hold upon the mass of her audiences in America, who were honest, sober, industrious, moral American men and women, to whom the opera was virtually unknown.

In a letter to the Lady Subscriber in the country dated New York, September, 1850, Nathaniel Parker Willis, the distinguished poet and literateur of that time, writes: "I fancy the great charm of Jenny Lind to those who think little is, that she stands before them as an angel in possession of a gift which is usually entrusted to sinners. That God has made her a wonderful singer and *there left her* is the curious exception she forms to common human allotment. To give away more money in charity than any other mortal and still be the first of prima donnas! To be an irreproachably modest girl and still be the first of prima donnas! To be humble, simple, genial and unassuming and still be the first of prima donnas! To have begun as a beggar child and risen to

receive more adulation than any queen, and still be the first of prima donnas! To be unquestionably the most admired and distinguished woman on earth, doing the most good and exercising the most power and still be a prima donna that can be applauded. . . ! It is the combination of superiorities and interests, that makes the wonder. It is the concentrating of the staff for a half dozen heroines in one simple girl, and that girl is a candidate for applause that so vehemently stimulates the curiosity."

KITTY CHEATHAM.

New York, Sept. 6, 1926.

Wants Longer Choral Works

To the Editor of MUSICAL AMERICA:
Sydney Dalton's reviews of new music always interest me. I find them a useful index to what is being done by composers in many fields, and as a teacher I am able to keep myself well informed as to what is being done in the production of attractive teaching material, especially material relating to instruction of the young.

I was interested to read in a recent issue of MUSICAL AMERICA that composers of choral music are turning their hands to the production of shorter works. There is doubtless good reason for this, as Mr. Dalton points out, but I cannot help regretting a little that more worthy long works are not also being produced. I can understand why the shorter works are useful and why they are chosen by conductors who want to vary their programs after the manner of recital artists (as Mr. Dalton says), but I feel it is rather a pity to neglect the longer works as much as they are being neglected.

I used to take great pleasure in hearing works like "The Golden Legend," "Hora Novissima" and "The Dream of Gerontius." I also used to enjoy singing in the chorus of these works when not too busy with my daily teaching duties. I always found it possible to enter more thoroughly into the spirit of a long work than of a shorter one. There

[Continued on next page]

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Final Week of Opera at Ravinia Is Acclaimed

[Continued from page 2]

appeared in the stand to lead the "Carmen" performances, has also shared with Fausto Cleva the arduous duties of assistant conductorship. The stage direction of Armando Agnini has shown many traces of genius. The ballet, headed by Ruth Page, and occasionally having the assistance of Mark Turbyfill, has been a source of much enjoyment.

Brilliant Final Week

The final week of Ravinia, beginning Saturday night, Aug. 28, plus the three extra bills appended to the season, seems to have been scheduled to show this interesting company at its best.

Miss Bori, perfectly achieving the coloratura rôle of *Violetta* (Aug. 29) displayed in it that gift for portraiture in which dramatic forcefulness and womanly elegance were so satisfactorily blended, *Manon* (Sept. 3), *Manon Lescaut* (Aug. 31 and Sept. 6) and *Fiora* (Sept. 3). In addition to performances in these rôles, she was heard Sept. 2 in "La Vida Breve," a work which displays her theatrical ability better than any other in her répertoire. In it she has had the reliable support of Mr. Mojica. Incidentally, it is the only work given four times in the ten weeks of the season.

Miss Rethberg, singing in "Lohengrin" Aug. 30 and last night, opposite Edward Johnson's polished hero, gave evidence of other facets of her art in the third act of "Aida," Friday night, and "Pagliacci," Saturday.

Mr. Martinelli started his week in Sunday's repetition of "Sans-Gêne," in which Miss Gentle, in the title rôle, gave one of the most delightful operatic impersonations Chicagoans have seen. Mr. Martinelli's ideal acting version of *Lefebvre* in Giordano's comedy, is matched by an equally perfect lyric performance in "Manon Lescaut," while his genius in dramatic delivery had double, and not duplicated, evidence in the performances of the Nile Scene and of "Pagliacci."

Miss Melius gave, on Sept. 1, her sparkling and flawless performance as *Gilda*, which was made historic when she came into prominence at the Auditorium last season. The Duke on this occasion was Mr. Chamlee, who, not content with his lyric success in this opera and in "La Traviata," gave in the excerpt from "Manon" on Friday night's gala bill a foretaste of the dramatic intensity he was to reach on the following evening in "La Navarraise." This short thriller of Massenet's is the fourth opera he has added to his répertoire this summer. Taken with the others, "Don Pasquale," "Fra Diavolo" and "Tales of Hoffmann," the quartet of new rôles strikingly illustrates the stylistic range encompassed by this splendid American singer.

Miss Bourskaya, repeating her impetuous performance of the title rôle of "La Navarraise," gave her vehement ac-

count of the title rôle of "Carmen" on Sunday evening, thereby ending superbly a week in which she had provided inimitable character parts in "Sans-Gêne" and "La Vida Breve."

Mr. Johnson, besides giving two enthusiastically applauded performances as "Lohengrin," sang in "L'Amore" and "Carmen," touching each rôle with that discrimination which distinguishes all his work.

Mr. Danise sang Napoleon in "Sans-Gêne," also *Rigoletto*, *Amonasro* and *Tonio*, and Mr. Basiola was heard as

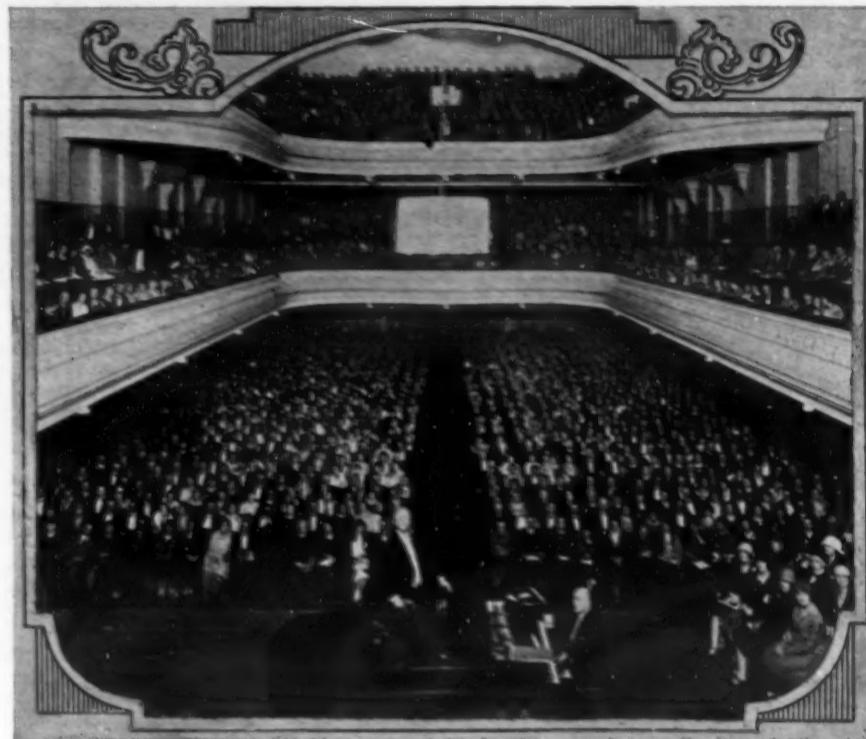
Geronte, *Manfredo* and *Escamillo*. Howard Preston was the splendid *Telramund* in "Lohengrin."

In further proof of the complementary styles of Ravinia singers, Mr. Lazzari sang *Sparafucile* and *Archibaldo*, while Mr. Rothier was the elder *Des Grieux* and the superb officer in "La Navarraise," two rôles which sufficiently illustrate his masterful gifts.

Attendance throughout the final ten days of the season regularly taxed the capacity of the theater.

EUGENE STINSON.

Australia Adds Bright Page to History With Initial Appearances of Chaliapin



MELBOURNE, Aug. 21.—Australia added a bright page to its musical history with the first appearances here of Feodor Chaliapin. The big Russian bass gave five concerts in the great Auditorium. Each time the hall was full to overflowing. People stood for

Werrenrath Sings For Vitaphone

Reinald Werrenrath closed his Adirondack camp and returned to New York on Labor Day at the Manhattan Opera House the next morning for his Vitaphone test. Mr. Werrenrath will spend a week in the Vitaphone Studio, and on the evening of Sept. 5 will be one of the features of the Radio Industries dinner at the Hotel Astor. Mr. Werrenrath's concert season begins early in October.

hours in line waiting for admission, rushed the doors, gave the singer a magnificent ovation before they had even heard him, let their enthusiasm know no bounds at the end of every number. Mr. Chaliapin's songs—a baker's dozen chosen from the fifty-page brochure provided the audience—were well calculated to display his versatility. Now a great volume of tone was magnified into a mighty climax, now an exquisite pianissimo floated with the ease of a swallow's flight. Now the mood was laughing, now sad. Max Rabinowitsch was accompanist, had a group to himself, won much praise. So did Hilda Sutton, violinist, who assisted.

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The Open Forum

[Continued from preceding page]

is in the longer work the chance of letting your imagination develop with the development of the story, or the epic trend. In the shorter work, your mind has to hop too much from one composer's ideas to the ideas of another composer.

There should be more choral societies all over the country and more choral singing of both long and short works. The ideal condition is that of the good old-fashioned festival, when during several days both full-grown oratorios and miscellaneous programs of shorter choral works, vocal and instrumental solos, were presented. JANE RAMSDEN.

Boston, Sept. 7, 1926.

Praises Snapshots

To the Editor of MUSICAL AMERICA:

I would just like to write and tell you how much I enjoy and look forward to seeing the sets of pictures which you publish each week during the summer, showing different musicians in their "off moments." It seems to me that people get the wrong impression regarding artists whose photographs they see only in conventional poses. They imagine that musicians are much more serious than any other type of person, in fact, it seems to many people that musicians never do anything but get off in corners by themselves and practice or compose, never losing their dignity and serious thoughts of life.

The snapshots which you have printed reveal artists in an entirely different light. You show them to be human beings like anybody else, who enjoy life in all its phases and have just as good a time while on their vacations as the "tired business man." Some of the pictures are very funny, such as the one showing a musician in a "hard boiled egg-eating contest."

I also think the little article which accompanies these groups is highly enjoyable and written with a keen sense of humor as well as in good English, especially those signed "W. S." who also writes readable reviews and whose interviews are features of your paper.

ISABELLE V. HALL.

New York, Sept. 5, 1926.

Lima Wins Eisteddfod Victory

LIMA, OHIO, Sept. 4.—Lima won a community victory at the Winona Lake (Ind.) Eisteddfod of Aug. 27 and 28, held under the auspices of the School of Sacred Music of which Herbert A. Rodeheaver is president. Lima took six first places, netting \$310. Much credit was given Mark Evans for his leadership. Daniel Protheroe was adjudicator.

Terre Haute Musicians Take Trips

TERRE HAUTE, IND., Sept. 4.—Clara Lilien Bloomfield, disuse, is spending the vacation months in her native home, Poland. L. Eva Alden, who was a member of the master class of Ernest Hutchison at Chautauqua, N. Y., this summer, will open her piano studio this month.

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Activities Among Artists in America



BRUCE BENJAMIN, American tenor, will begin his second American season by giving the first concert of the Monday Musical Club in Albany on Nov. 22, following which he will appear in recitals in New York, Chicago and Boston. He will give twelve concerts in his native State of Michigan, and fulfill further engagements in various New England and Atlantic states.

Kathryn Meisle Returns from Tour Abroad

After a three months' tour through England, France, Italy and Germany, Kathryn Meisle has returned to America and is now at her summer home in Ocean City, N. J. Miss Meisle's time abroad was not consumed by vacationing, but in studying and appearing in opera and concerts. Recognition of the success Miss Meisle had abroad lies in the engagements that have been offered her. She will spend five months in Europe next year. During May, June and July she will be heard in concerts and operas in England, France and Belgium, and in November and December she will return to Germany for a tour of twenty performances under the direction of her German managers, Wolff and Sachs, of Berlin. Miss Meisle leaves for the Coast in September to join the San Francisco Opera, with which she will be heard as *Amneris* and *Azucena*, after which she will rejoin the Los Angeles Opera Company to sing leading contralto rôles.

Maier and Pattison Record for Welte-Mignon

Guy Maier and Lee Pattison, duo-pianists, have recently signed a contract to make records exclusively for the Welte-Mignon Reproducing Piano. They have arrived in New York to make their first records, which will be released late in the fall. The only New York recital of the season by the duo-pianists will be given on Nov. 6 in Aeolian Hall.

Mordkin Dancers Due to Arrive

Within a few weeks a number of dancers will arrive from Europe to join Mikhail Mordkin and his Russian Ballet, which goes on a coast-to-coast tour commencing in October. Among them will be Pierre Vladimeroff, who made his American débüt last year as the partner of Thamar Karsavina; Georges Ge, George Fedoroff, Andre Lipinsky, all members of the Diaghileff Ballet Russe. Active rehearsals are now being held by Mr. Mordkin at his studio.

Myra Mortimer Anticipates Busy Season

Facing one of the most extensive concert tours an American singer has had, Myra Mortimer, contralto, is spending a few months on the Riviera and at other European resorts prior to beginning her season. Miss Mortimer made her first American appearance last winter, giving concerts in New York, Boston, Chicago, San Francisco, Los Angeles and other cities. She will open her sea-

son in Copenhagen, and in the first three weeks will sing in Norway and Sweden, giving her final concert in the northern countries an hour before the boat sails for Germany, where she is booked for a series of concerts. Miss Mortimer's tour will lead her to Prague, Budapest and Riga. On Dec. 1 she will sing the first of twelve concerts in Holland. Her Dutch tour will end a few days before Christmas, when she starts for America.

SCHMITZ' SCHEDULE

Pianist to Make Short American Tour Because of European Dates

E. Robert Schmitz' interest in the modern composer is causing him to receive many manuscripts with requests for presentation. Now, while in Colorado Springs busy with his annual summer master class, he is working out many of the manuscripts with which he returned from the international music festival in Zurich. Mr. Schmitz is also planning programs for his annual transcontinental concert tour.

Mr. Schmitz will have an unusually short season in America, as he goes to Europe early in January to make a tour of England and the Continent, playing in Austria, France, Holland, Russia and Italy. His fall tour will open in Washington, Oct. 8, when he will play with the Pro-Arte Quartet, at the annual Chamber Music Festival, at the invitation of the Library of Congress, in a program of Belgian music. After this engagement Mr. Schmitz will go directly to Los Angeles and San Francisco for concerts, and will play in many other California music centers.

After these concerts, his return trip East is booked solidly. He will play in most of the principal cities of the West, South and Middle-west. In Minneapolis and St. Paul he will appear as soloist with the Minneapolis Symphony under Henri Verbrugghen, and in Cincinnati with the Cincinnati Symphony under Fritz Reiner. Mr. Schmitz will finish the tour in New York, where he will be soloist with the Philharmonic under Willem Mengelberg.

Capitol Audiences Hear Score for "Mare Nostrum"

Rex Ingram's production of "Mare Nostrum" is presented by Maj. Edward Bowes at the Capitol Theater for the first time at popular prices this week. The Capitol Orchestra, David Mendoza conducting, plays the specially composed musical score. Consistent with the artistic emphasis which Major Bowes places on the ballet performances at the Capitol, he has engaged Renoff and Renova as guest artists for the week. They appear in an elaborate underwater ballet which Chester Hale, ballet director, has devised. This is called "The Sea," with the members of the augmented ballet corps dancing the rôles of mermaids and water sprites. Angelo Sorriero appears as the *Octopus*, and Renoff and Renova have prominent parts. Arthur Knorr, art director, has designed an unusually colorful setting.

Earle Spicer to Begin Season in Canada

Earl Spicer, baritone, spent the summer in the Maritime Provinces of Canada, enjoying fishing trips. His concert season will begin with a series in the provinces covering New Brunswick, Nova Scotia and Prince Edward Island. He will appear in St. John's, N. B., Halifax, Nova Scotia and Charlottetown, P. E. I. He will be accompanied by Prince George Chacchavadze, Russian pianist. In the course of November, Mr. Spicer will give concerts in Ontario and the Canadian west, and then will come back to New York for several engagements.

Rhoda Mintz Home Again

Rhoda Mintz, soprano and teacher of singing, has returned to New York after summer classes and a short vacation in Atlantic City. Mme. Mintz reopens her studio on Sept. 15. A long list of students has already been registered for her new season.

Griffith Pupil Appointed to Florida Post

Jean Campbell, of the Yeatman Griffith Los Angeles and Portland vocal master classes, has been engaged as

teacher of voice in the Florida State College for Women in Tallahassee, through Mr. Griffith's recommendation. Miss Campbell is from Portland and has sung and taught in Portland, Eastern Oregon and Southern California. She has attended the Griffith classes and also studied with Otto Wedemeyer of Portland, singer and teacher of the Griffith principle and personal manager of the Griffith master classes in Portland. This is the third Yeatman Griffith teacher to be engaged by the Florida State College. The others have been Mildred Harter of Cleveland, who last year married and went to China to live, and Etta Robertson of Austin, Minn., who has been re-engaged for her fourth consecutive year of teaching there.

Grandjany to Arrive for Engagements

Marcel Grandjany, harpist, has ended his summer class at the American Conservatory at Fontainbleau, and was to sail for America on Sept. 8, to reach New York by Sept. 17. He will then go to Canada to start a series of concerts in the Province of Quebec, after which he will proceed to Ontario and west to Vancouver. Mr. Grandjany will hold a series of classes in Seattle at the end of October, and will then resume concert work, playing in Portland, San Francisco and nearby centers, in November. He will return East about the end of November to fill engagements. Mr. Grandjany is booked to appear in an Aeolian Hall recital on Dec. 13.

Bruno Huhn Returns from Holiday Abroad

Bruno Huhn, New York vocal teacher and composer, returned from Europe this week on the Minnewaska after a two months' holiday in France and England. Among the entertainments given for him in London were a dinner on Aug. 17, given by Lord Farnham at his town house, and a luncheon at the Devonshire Club on Aug. 22 by Sir Andrew Caird, C. B. E., managing editor of the London *Daily Mail*. On each occasion a number of distinguished guests were invited to meet Mr. Huhn. He resumes, at once, his voice lessons and coaching in English, French and German répertoire.

Elman Quartet to Make First Tour

The Mischa Elman String Quartet will give its third annual subscription series in Aeolian Hall on three Tuesday evenings: Oct. 12, Dec. 21, and Dec. 28. Mr. Elman's colleagues will be Edwin Bachmann, second violin; William Schubert, viola, and Horace Britt, cello. Between Oct. 12 and Dec. 21, the Quartet will make its first American tour, filling engagements in the principal cities of the country. Mr. Elman will make no other appearances in this country next season aside from the Quartet concerts.

Heckscher Foundation Orchestra Begins Rehearsals

The Heckscher Foundation Orchestra, under the direction of Isidor Strassner, a member of the New York Philharmonic Orchestra, began its rehearsals Sunday, Sept. 5, in the Children's Theater of the Heckscher Foundation, 1 East 104th Street. Three concerts will be given during the season, also several radio concerts. Membership is open to any boy or girl who can play an instrument.

Gilbert and Sullivan at Rivoli Theater

Irvin Talbot, musical director at the Rivoli, and his augmented orchestra, give Gilbert and Sullivan excerpts as an overture this week. John Murray Anderson presents "Lovers in Porcelain" as the feature stage attraction, and Henry B. Murtagh, the popular organist, plays "Ting A Ling." Howard Preston, baritone, the Rivoli News Weekly and a James A. Fitzpatrick short feature round out the holiday program.

Tipica Orchestra of Mexico Will Begin American Tour

The Tipica Orchestra of Mexico will open its American tour on Oct. 11 in Texas and will spend the last two weeks in October in the South. It will make a Chicago débüt in Orchestra Hall on Nov. 16, and a New York débüt on Nov. 27.



NADIA REISENBERG, Russian pianist, will make her first American tour this season. She will play in New York, Chicago, Boston and Detroit, not only in recital, but also with symphony organizations. In New York, she will appear as one of two pianists engaged this year by the Friends of Music, under Artur Bodanzky, playing on Sunday afternoon, Dec. 5; with the Detroit Symphony on Nov. 20, and with the Boston Symphony on Dec. 13. Her tour will take her from Boston to the Middle-west.

Salzinger Will Give Concerts in East and West

Marcel Salzinger, baritone, will give a Los Angeles concert under L. E. Behymer's management on Oct. 17. On Sept. 17 he will be heard in San Francisco. Mr. Salzinger is fulfilling a busy teaching schedule in both cities. He will arrive in New York on Oct. 25 and give an Aeolian Hall recital, under the management of Richard Copley on Nov. 21. He was enthusiastically received at the dinner given Ernest Urchs of Steinway & Sons. Among the guests on this occasion were Sir Henry Wood, Alfred Hertz, Walter Henry Rothwell and others.

Milhaud to Introduce Composition With New York Philharmonic

Darius Milhaud, who will be in America in December and January to give a series of lecture-recitals on French "modern" music, is booked to appear with the New York Philharmonic in his new work for orchestra and piano, "Le Carnaval d'Ais." Mr. Milhaud is also booked with the New York Symphony under Walter Damrosch, who will give Mr. Milhaud's "Ballad," with the composer as soloist.

Robert Imandt to Make Transcontinental and Canadian Tours

Robert Imandt, who will soon end his summer classes in the Adirondacks, will resume his activities as a concert violinist in October, starting with an extended tour in the Province of Quebec. Later on, Mr. Imandt will make a transcontinental tour that will take him to Vancouver via Western Canada and then to San Francisco and the South.

Ukrainian Chorus in Farewell Engagement

Opening its season with a concert in Carnegie Hall on the evening of Oct. 17, Alexander Kossetz' Ukrainian National Chorus inaugurates its farewell tour of America. Besides the best voices of his past organizations, Mr. Kossetz has retained the services of a number of the principals of the Russian Grand Opera Company.

Harriet Eells to Make Berlin Début

Harriet Eells, mezzo-soprano, will make her Berlin débüt on Sept. 23. She will be accompanied by Michael Rauchheisen, and the recital will be under the management of Wolff and Sachs. Miss Eells will return to this country about Oct. 15.

DAMROSCH TO TRACE PROGRESS OF RHYTHM

Novel Schedule in Annual Series Given for Young People

Walter Damrosch in his young people's concerts this season with the New York Symphony, will devote a larger part of the programs to a demonstration of rhythm in music.

"Programs have been prepared which illustrate all the rhythms which are the structural foundation of music, from the simple beating of drums by savage races up to the most intricate rhythms of Stravinsky and other modern composers," George Engles, manager of the New York Symphony Orchestra, announces.

"During the twenty-nine years that Mr. Damrosch has conducted these concerts for young people, he has frequently referred incidentally to the characteristic rhythm of the different works performed, but this will be the first time that he has treated the subject of rhythms in music consecutively."

There will be six concerts for young people during the season. They are to be held in Carnegie Hall on Saturday afternoons, Nov. 6, Dec. 4, Jan. 1 and 22, Feb. 12 and 26. Although they are designed primarily for young people from twelve to eighteen years, they are attended by many older people.

Shura Cherkassky, boy pianist, will be the soloist at the opening concert, and Efrem Zimbalist on Jan. 22. There will be a Special Christmas concert and a program of dance music with the perennially popular Marmains. For their appearances with the New York Symphony this season the Marmains have prepared a number of new drama dances, among them "The Clown and His Shadow," "Siamese Twins," "Lady's Corsage," and "The Vengeance of Kwan Yin."

Mr. Damrosch's concerts for children will be held on five Saturday mornings at Carnegie Hall—Oct. 30, Nov. 13 and 27, Dec. 11 and Jan. 8. These are designed for children from eight to

Whitmer Works Presented At "Dramamount"

LA GRANGEVILLE, N. Y., Sept. 4.—A Twilight Concert was given at "Dramamount" before a large and receptive audience on Aug. 28. Original works by T. Carl Whitmer, composer who founded Dramamount, were featured. Those active in the presentation were Mr. Whitmer, Lillian Donery, contralto of Denver; Irvine McHose, composer and pianist of Rochester, and Marta Nova, dancer of New York. McHose groups of Preludes and Dances were played by their composer, and Miss Donery sang two groups, including Mr. Whitmer's "Ballad of Trees and the Master." "The Asp Death," the second number in the Syrian ballet taken from the music drama of "Mary Magdalene" by Mr. Whitmer, was danced by Miss Nova.

Marden Dunning Teachers Organize Association

Dunning teachers who received their training under Kate Dell Marden Dunning, teacher of Portland, Ore., have formed an association to be known as the Marden Dunning Association. The club, which will have a membership of over forty teachers, was formed for the purpose of promoting greater cooperation between the members and Mrs. Marden. Officers have been elected: Helen Philips, president; Gladys Adele Aiken, first vice-president; Margaret Watts, second vice-president; Verda Norton, treasurer, and Martha Larimer, secretary.

Mrs. Carrington-Thomas Is "Sesqui" Organist

On Aug. 27, Virginia Carrington-Thomas was the official organist at the Sesquicentennial. She gave a special program by American composers, on the immense new organ. Her opening number was her own "Fantasie on the 'Star-Spangled Banner,'" written especially for the occasion and dedicated to the American Legion. She also gave the first complete performance of her Symphony, in four movements, portions of which are based on Negro folk-songs heard by Mrs. Thomas in the South last year.

twelve years of age. Mr. Damrosch adapts the programs to his young listeners, first teaching them to distinguish the sounds of the various instruments. He explains that these have a particular coloring and are thus suited for the expression of various emotions. He tells the story of each work that is to be played, interspersing questions so that the children will take a personal part in each concert. Thus they become familiar with the simpler works of Beethoven, Mozart, Haydn, Weber, Saint-Saëns and Wagner and others.

RICHARD BONELLI ACTIVE

Concert and Opera Engagements Will Make Baritone's Season Heavy

Requests for concert and festival appearances prevented Richard Bonelli, Chicago Opera baritone, from returning to Europe this summer.

His last season was completed in June, and he has already begun his new season, in Long Beach, Cal., on Aug. 15. His success has brought him an engagement at the Hollywood Bowl, after which he is booked for concerts in Riverside and Palo Alto before joining the San Francisco Opera to sing leading roles in "Rigoletto," "Il Trovatore" and "The Barber of Seville." The Los Angeles Company has engaged him for "Faust," "Rigoletto," "The Barber of Seville" and "Il Trovatore." Following this latter engagement Mr. Bonelli will give concerts in Pomona and Albuquerque and will then report to the Chicago Opera Company for their entire season and tour.

Immediately following the Chicago tour Mr. Bonelli will fill a long list of concerts. New York, Syracuse, Buffalo, Auburn, Baltimore Philadelphia, and the Atwater Kent Radio Hour through Station WEAF are among his early bookings. Mr. Bonelli will return to Europe the latter part of May with his manager, Calvin M. Franklin to fulfill opera and concert engagements which Mr. Franklin arranged for him during his trip to Europe this summer.

Lynnwood Farnam to Give Bach Programs

Lynnwood Farnam is coming more and more to be recognized as a Bach specialist. He is already scheduled for several all-Bach programs this season. On Nov. 7 he will be the soloist at a Bach concert to be given by the Society of the Friends of Music at Town Hall, New York. On Jan. 12 he will play an all-Bach recital at the Cleveland Museum of Art. Next will come his February Monday evening Bach series at the Church of the Holy Communion, when he will present all the forty-five choral preludes from the "Little Organ Book." On May 6 he will be the organ soloist at a Bach concert of the Cincinnati Musical Festival Association.

Arthur Hackett Takes Name of "Granville"

Arthur Hackett, American tenor, has remained abroad for three years, which he spent in England and France, in opera, concert and oratorio. Mr. Hackett, in order to avoid further confusion with his brother Charles, has adopted the name of Arthur Hackett Granville. Mr. Granville was engaged to share the farewell tour with Dame Nellie Melba. He will be in America next season under the management of Calvin M. Franklin.

Ralph Leopold To Reopen Studio

Ralph Leopold, pianist, will return to New York on Sept. 17 from Cleveland, where he has spent part of the summer, and will immediately resume teaching at his studio. Mr. Leopold will open his concert season with an engagement in Caldwell, N. J., on Oct. 8, when he will appear as soloist with the Montclair Orchestra, playing the Concerto in D Minor of Bach, arranged by Busoni and also a group of solo numbers. This will be Mr. Leopold's eighth consecutive season as artist-teacher at the David Mannes Music School.

Giannini Appears at Berlin Opera

Dusolina Giannini, dramatic soprano, was to begin her guest appearances with the Berlin Städtische Opera on Sept. 8, singing the rôle of "Aida," with which she pleased the German public last season. She will repeat this performance on the twelfth and seventeenth of the month, and will sing "Rachel" in "La Juive" on Sept. 19 and 22.

Strauss Gives MS. Scores to City of Munich

RICHARD STRAUSS, according to a foreign dispatch, has presented to the city of Munich, of which he is an honorary citizen, the piano sketches in his own handwriting for his opera "Feuersnot." These will be preserved in the City Library, which already possesses the composer's arrangement for four hands of his sonata for flute, oboe and other instruments. This latter work is not listed among the composer's known scores, being an early work, produced in 1880-81, when he was seventeen years old.

Kortschak Announces N. Y. Studio Removal

Hugo Kortschak announces his removal to a new studio at 1157 Lexington Avenue, New York, where he will resume his teaching by Oct. 1. The summer season just coming to an end has been the busiest in Mr. Kortschak's career, owing to his classes and concerts at South Mountain, Pittsfield, Mass., and at Cummington, Mass. His New York recital will be given on Sunday afternoon, Jan. 2, in Aeolian Hall. The program will include Max Reger's rarely-played Chaconne in G Minor for violin alone.

Luella Melius Leaves for Coast Opera

Luella Melius has left Chicago for a series of performances with the Los Angeles and San Francisco Opera Companies. When Mme. Melius affixed her signatures to contracts from both Coast companies, it marked the twentieth operatic organization with which she had been identified. Following her opera season in the west, Mme. Melius starts immediately on a national concert tour embracing more than fifty engagements in principal cities. Chicago will welcome her again in late November, the occasion being a gala charity benefit.

John Powell Will Tour Coast Again

John Powell was so successful in his first piano tour of the Coast last season that he will make another tour there this year, playing return engagements in San Francisco and several other cities. His itinerary includes Fresno, San Rafael, Bakersfield, Oakland, San Francisco, Los Angeles. Returning, he will give recitals in Kansas City and New Orleans. In January and the beginning of February he will give a series of concerts in Florida.

V. I. Shepherd Returns To Coast

V. I. Shepherd, recently appointed San Francisco manager for the Wolfsohn Musical Bureau, Inc., has returned to the Coast after a week spent at the home office laying plans for the coming season. Many of the Wolfsohn artists will make Coast tours this season, several for the first time. A Wolfsohn artist series will be given in San Francisco, and another in Los Angeles again.

Helen Fouts Cahoon Appears in Michigan List

LUDINGTON, MICH., Sept. 4.—Helen Fouts Cahoon, soprano, gave her sixteenth recital within four years at the Epworth on the evening of Aug. 23. Miss Cahoon's program included the "Shadow Song" from "Dinorah," Old English numbers, and works of Respighi, Saint Saëns, Staub, Fourdrain, Carpenter and others. Her accompanist was Charlotte Garver of Kansas City. Miss Cahoon is here for the summer. Her regular activities are in Chicago.

Choruses Rehearse for Pending Season

Signs of the approaching season, concert and operatic, are seen in preparations being made. Rehearsals are held by the chorus of the Society of the Friends of Music, under Stephen Townsend three evenings a week in Assembly Hall. The Metropolitan Opera House chorus is also rehearsing in its accustomed surroundings.

Mollie Croucher Books Newark Course

Mollie Croucher, personal representative for concert and operatic artists, has returned from a three-weeks' vacation in Maine. Before leaving, Miss Croucher signed contracts for the Salaam Shrin-

ers' concert course, amounting to \$28,000, in Newark at the Mosque Theater. She has engaged for this series, Maria Jeritza, Feodor Chaliapin and Company, Walter Damrosch and the New York Symphony, Anna Case, Tamaki Miura with the Manhattan Opera Company in "Madame Butterfly," the Pavley-Oukrainsky ballet and others. She has begun the booking of artists for the Biscayne Fronton in Miami, for the Miami Beach Amusement Company, and is booking several artists with the La Scala Opera Company.

GABRIEL ZSIGMONDY HERE

Hungarian Pianist-Conductor Prepares For N. Y. Début and Tour

Gabriel Zsigmondy, Hungarian pianist and conductor, is now in New York, preparing for a busy concert season. Mr. Zsigmondy, who is head of the music department of Catawba College, Salisbury, N. C., will make his New York recital début late in October and will then make appearances in the larger cities of the country.

Mr. Zsigmondy has been heard in numerous Mexican concerts. A coincidence was his giving twenty-three recitals in Mexico in the year 1923. In 1924 he played also in Texas. Mr. Zsigmondy promises Spanish, French, Hungarian and American novelties for his programs this season.

Appearing "On the Air"

Ann Mack, soprano, will make her début "on the air" on Sept. 12 as guest-artist with Allen McQuhae from Station WEAF and affiliated stations during the Atwater Kent Hour. On Sept. 19 John Corigliano, violinist, will be the assisting artist. Sept. 26th, the date of the last concert of the summer season, will bring McQuhae to the "Mike" alone. The regular Atwater Kent winter hour of broadcasting will begin on Oct. 3.

Daisy Jean Lists British Engagements

Daisy Jean has been engaged for a series of concerts in England. She will give her unusual program of 'cello music and songs at the harp in Manchester, Liverpool, Birmingham, Coventry, Nottingham, and at Grotrian Hall, London. She returns Oct. 27 on the France, and will make a tour of Quebec and Ontario, during November.

Michel Sciapiro Returns From Holiday

Michel Sciapiro, composer, teacher and violinist, has returned from a summer spent at Long Beach, L. I., and has opened his new studio on West Seventy-third Street. Mr. Sciapiro plans monthly pupils' recitals and also non-professional and professional concerts of quartets, trios, duets, etc., of modern and classic music.

Münz to Play Again in Vienna

Mieczyslaw Münz after an absence of five years will reappear in Vienna in Grosser Musikvereinsaal on Oct. 3, immediately after a tour of ten concerts in Poland. Mr. Münz will play in Paris on Oct. 8, at the Salle Gaveau, leaving the following morning from Cherbourg on the Mauretania.

PASSED AWAY

Henry Buchl

MEMPHIS, TENN., Sept. 4.—Henry Buchl, well known at one time as a violinist, died here on Aug. 31. Mr. Buchl was born in Cologne, Germany, May 25, 1864, and was brought to this country by his parents when a child. He returned to Germany for his musical training and after his graduation concertized throughout Europe. He played in the New York Symphony for a time, and also taught both in New York and Cincinnati. About twenty-three years ago, while touring as assistant artist to Emma Eames, he was stricken with paralysis.

PAUL J. PIRMAN.

Edgar Haddock

LEEDS, ENGLAND, Aug. 28.—Edgar Haddock, principal of the Leeds College of Music and a prominent figure in music in Great Britain, died at his home here on Aug. 16. Mr. Haddock whose father, Thomas Haddock was a prominent cellist and conductor, was born in this city in 1856, and when the College of Music was opened by Sir Joseph Barnby in 1894, he shortly after took control. He also founded the Leeds Orchestral Concerts and the Leeds Competitive Musical Festival.

Artists Continue Performance of Symphonic Holiday



SCENES IN WHICH MUSICIANS KEEP GOOD TIME UNDER THE BATON OF MOTHER NATURE

VACATIONS, wherever spent, are still the engrossing thing among musicians just now. Some artists specialize in one branch of their art; some in another; but all are specialists in making holidays a symphony in which most of the movements are *allegro*. No need to listen to Beethoven's Sixth at this juncture of the year; they can hear the real thing, and from the comfort of mossy seats instead of stiff unholstered chairs.

Carl D. Kinsey, manager of the Chicago Musical College, accompanied by Mrs. Kinsey and his son, Myron D. Kinsey, returned recently from a month's vacation spent at H F Bar Ranch, Buffalo, Wyo. This was their first experience in ranch life, and they had many interesting tales to tell of unusual opportunities for complete rest and recreation, as well as for relaxation from the hard work connected with the summer school activities.

Mrs. Kinsey told of a "treasure hunt," in which the members of their party participated with other guests, and which, in excitement, rivaled similar "hunts" reported in the daily papers about a year ago, in which one of the leading "hunters" was the Prince of Wales.

Myron Kinsey found the treasure, which consisted of a bag containing fifty silver dollars. Mr. Kinsey was close upon the heels of his son, and would have won the treasure if the young man had been a little less speedy, he reports. The two are seen above (1).

Registrations for the opening of the regular season at the College are very satisfactory, and give promise of exceeding those of last fall.

Ruth Breton, young American violinist, whose successes in recital in London, Hamburg, Berlin and Munich this sum-

mer have duplicated her American triumphs of the past two seasons, is seen chaperoned by a gargoyle on a tower of Notre Dame Cathedral. This is what is called high life in Paris (2). Among her engagements for next season are appearances as soloist with the Philadelphia and Cleveland Orchestras.

In Belgium, Daisy Jean, whose musical activities consist of being soprano, cellist and harpist, appears to be lecturing (with practical illustration) on the intricacies of balloon-flying, for the benefit of her small nephew (3). One of Miss Jean's versatility should be expert in the gentle and lofty art of ballooning.

Although a brisk little steamer plies up and down Lake Memphremagog, where Grace Divine (4) spent her holiday, this energetic mezzo-soprano relied on her own prowess as a sailor when she wanted to get an off-shore view of the surrounding hills. Vale Perkins, P. Que., the station to which Miss Divine's mail was addressed, has nothing to do with the song called "Vale," especially as she postponed crying "vale" until the last moment.

Lynnwood Farnam, Canadian organist, while spending August with his parents in Saskatoon, made several motor trips with his laywer-organist friend, Arthur Bates, through the great wheat country. Mr. Farnam's pleasant smile (he is second from the right among the pleasant smilers in Picture 5) is possibly due, in part at least, to the periodical which he holds close to his heart.

Being Sat Upon

Guy Maier is being sat upon (6) in a style to which he has no doubt become accustomed. The sittees are his two sons, Bobby and Teddy, who, although they have an entire beach upon which to distribute themselves, insist on using Mr. Maier as a comfortable foundation for their concentrated sitting.

At Sea Cliff, Nantucket, Mass., where the whalers chased Moby Dick in the days of the Coffins and Starbucks, is seen

Angela McCarthy, dramatic contralto of Boston (7).

Not for Kathryn Meisle, contralto, the ordinary background of the plebian. Where Miss Meisle and Solon Alberti, her accompanist (8), support themselves lightly on a railing is none other than the palace, at Potsdam, of the ex-Kaiser, Wilhelm II.

Charlotte Lund, soprano, is "snapped" on the estate of Edward G. Schmidt, Radnor (9), where she spent part of her vacation. Mme. Lund's summer has not been entirely one of relaxation. She has appeared in recitals now and then, which have made her "off moments" more spicy, if anything.

"Chefs" is the suggested title for the beach party at Surfside, Nantucket (10), in which assorted musical artists are implicated. They include, from left to right, Charles Stratton, tenor; Charles Fonteyn Manney, composer; C. H. Woodman, director and manager of the Oliver Ditson Company, and W. J. Parker, manager of the Boston office of MUSICAL AMERICA.

Northern Exploration

It is not an unusual thing for a musician to hie away to the woods for his vacation, but Gilbert Ross, American violinist (11), has a summer rendezvous so far away from civilization as to whet the interest of the explorer. On a high rock bluff in Lake Windigoostigwan, Ontario, is a log cabin, built by Mr. Ross' father some years ago, and the scene of yearly visits furnishing thrills and excitement of memorable caliber. The spot is so hard to reach that the regular tourist knows it not, and only an occasional Indian is ever seen there. Marvelous fishing is, of course, one of the loved diversions. Mr. Ross has just returned from three thrilling weeks in Canada.

If Frank La Forge (12) carries out the intention, indicated in the above picture, of becoming an honest-to-goodness Indian, he will be obliged to forsake his popular instrument, the piano, for a

drum or tom-tom. But, in this case, there is no doubt he would forge ahead and accompany native festivities as brilliantly as he has accompanied famous soloists, and as thoroughly as he teaches pale-face Americans in his New York studios.

Frieda Stoll, coloratura soprano, and her son, Norman, appear in No. 13. Mrs. Stoll has a pleasant summer cottage amid the Wisconsin lakes, and spent the early part of the summer there, as she is very fond of out-of-door life. Later, however, she tore herself away and sailed for Europe, where she is to sing and coach for the winter.

A propos Environment

If the foliage that almost breaks into Picture 14 spread a little more, it might be assumed that the singers grouped under it were engaged in rehearsing a not unknown song called "Under the Spreading Greenwood Tree." But that they have been practicing something equally (if not more) beautiful, may safely be assumed from the fact that they are pupils of Emilio Piccoli, who taught Tito Schipa. At least, four of them are; the fifth, in the center, is Mr. Piccoli himself. This photograph, in which are seen, left to right, Willard Erhardt, tenor, Boston; Ruth Ford, mezzo-soprano, Chicago; Michelina Amicone, soprano, Pittsburgh, and Daisy Marden, soprano, Los Angeles, comes from Mr. Piccoli's summer villa at Scopello, in the Italian Alps.

The Hollywood Bowl, unique as a place in which to make music, is sometimes found useful as a place for a little relaxation on the part of the music-makers. Esther Dale (15) can testify to this. In-between-times, when singing soprano songs at the Californian art center under the direction of Willem van Hoogstraten, she gleaned a few minutes from rehearsal for an undisturbed glimpse of the picturesque scenery obtainable from an inviting and nearby spot.